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THE MIRROR

LOUIS R. REID,

Managing Editor

ACLOSER co-operation between capital and labor is the fervent hope of the industrial world with the passing of the war. If we look toward the amusement world we find a healthy co-operation existing between employer and employee which augurs well for the theater despite the fact that there are occasional indications of hostility. The actor and the manager will meet yet on the common ground of the Astor grill in a peace conference in which open covenants will be openly arrived at. There will be much unreasonable comment on each side, but in the long run a policy of equity and square dealing will adjust all differences.

IT is a curious aspect in the development of the theatre in America that actors now have as much interest in their economic welfare as men in other walks of life. It required much argument on the part of representatives of the Equity Association to convince a great number of players that one could be a good business man and still be an artist. Efforts to gain approval of a plan to unionize met with spirited opposition on the part of some of the older actors. Such a plan was considered undignified and utterly foreign to the traditions of the stage. But the radicals continued to dominate the organization and they labored until now they have the society in favor of their plans to gain better working conditions.

SPEAKING of the Astor, it is a remarkable fact in the life of the stage in New York that a hotel bearing this name has been consistently the rendezvous of men who are active in the theater. Just as the old Astor House was the center of the Rialto life of generations ago, the present hotel at the sign of Astor attracts the amusement forces today. It is the daily haunt of theatrical and film producers. Were dictaphones to be installed under the tables in the grill by the manager in co-operation with some enterprising newspaper, stories would be forthcoming of such a sensational quality as to startle the town even though it is bored with "big" stories and headlines.

WHILE the managers and actors are gradually finding that harmony which has been so long pursued, authors and motion picture producers have joined hands to effect "the closest possible co-operation between the producers and the authors." The formation of a corporation by Samuel Goldwyn and Rex Beach to put on the screen the works of such writers as Mary Roberts Rinehart, Rupert Hughes, Gouverneur Morris, Gertrude Atherton, Basil King, and Leroy Scott means that the authors are to have a larger share in the production of their stories. Some authors have long complained that they have been unable to recognize their works in photoplay form. Under the Goldwyn-Beach plan they will supervise personally the adaptation and direction of their stories.

THE engagement of "John Ferguson" at the Garrick has been extended owing to the demand of the public. Such a fact is a welcome sign in the development of American theatrical taste.

LOUIS V. DEFOE'S annual entertaining and comprehensive summary of the season appeared in the *World* last

Closer Co-operation Between Managers and Actors, Film Producers and Authors, Apparent Despite Hostility—"Worthless Trash" Mostly Out of Theater—Griffith Calls Distribution Greatest Evil in Industry

Sunday. Mr. DeFoe stated that the managers reaped the biggest harvest in the history of the local stage and gave in return more than the usual number of plays of deservedly popular appeal. But, he adds, "the amount of rubbish that reached the footlights established a new record."

Mr. DeFoe, as is his custom, attributes the presence of "so much worthless trash" to an oversupply of theaters.

Bad plays have always been produced, and doubtless always will be, regardless of the number of theaters. With an estimated transient population of 300,000 people in New York daily, in addition to the residents of the city who are habitual theatergoers, the present number of playhouses, according to the managers, is not nearly sufficient. Some theatrical sage once said that it was always a good season for a good play and always a bad season for a bad play. Plays that are utterly worthless trash quickly find their way to the storehouse, as Mr. DeFoe well knows, but the stamp of worthlessness must be decided by the public—critics are too often apt to vary.

DANIEL WARK GRIFFITH has told Karl K. Kitchen in an interview that the greatest evil in the motion picture industry is that of distribution. He goes on to say that "the exhibitors should be permitted to choose the pictures they want to show, and that these pictures should be handled strictly on their merits, like any legitimate attraction. . . . Handled on a percentage basis and allowed to run as long as they will attract audiences in paying numbers, many of the present day evils of the movies will be corrected." Under such a plan, he adds, the "exhibiting end of the industry will be put on a legitimate basis. . . . It is the real solution of the greatest evil of the industry. Time will tell the story."

TIME, perhaps, with the assistance of the United Artists' Association. The organization of the "Big Four" was inspired by the need of self-protection. It is simply the intention of the Chaplin, Fairbanks, Pickford and Griffith combination to make and sell their pictures on their merits instead of allowing them to be sold to bolster up a program.

PROFITS from the production of "East Is West" have been put to splendid use. William Harris, Jr., has purchased the American rights to John Drinkwater's play, "Abraham Lincoln," and will present it here next season. The search for an actor who can play the part of Lincoln is now on.

THREE does not seem to be any great concern exercised in theatrical circles over the threat of the women B. R. T. employees to see that the law designed to prevent women from working after 10 o'clock at night is carried out to the letter—and the letter will be, according to them, the stopping of all feminine work in theaters and cabarets.

AND American motion picture invasion of Mexico is soon to begin. Is there any country now not included in American plans? No? Very well, let us apply the Victorian cry to the situation—the sun never sets on the American movie.

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H. J. REDFIELD, Sec.

JUNE 3, 1919

OTTO HARRAS, Adv. Mgr.

THE PLAY WORLD AND ITS PEOPLE



ACTORS WANT ARBITRATION IN ALL CONTRACT DISPUTES

Equity Association Seeks Concession Whereby Eight Performances Will Comprise Week's Work —No Ultimatum to the Managers

MEMBERS of the Actors Equity Association yesterday voted to suggest to the managers of the Producing Managers' Protective Association that all points of difference in contracts be submitted to arbitration.

This action was taken at the annual meeting of the Association held at the Hotel Astor at which more than 2,500 members were present. Whether or not the managers see their way to accepting this proposed arbitration, the Council was given full power by unanimous vote to act as it sees fit.

The resolution, which had been already passed by the Council at executive meeting and was ratified unanimously at yesterday's meeting, is as follows:

"Resolved, That arbitration shall be suggested on all points of the contract in dispute. Members from each organization to be on said Board of Arbitration, and an Umpire or Umpires of National Repute, satisfactory to both parties, to be chosen, whose decision shall be binding on both parties, provided this be done within 30 days. Pending this arbitration, members will continue to sign the U. M. P. A. A. E. A. contracts as at present in force." Carried.

The President, Francis Wilson, opened the proceedings by explaining to the members that the association had been approached by the Producing Managers' Protective Association with a view to deciding upon a form of contract that would be satisfactory to both organizations. The Managers' Association wished certain concessions to be made, and the Actors' Association also wished for concessions.

Most of these concessions, the President explained, would have been found easy of solution, but the one clause which the managers absolutely refused to grant was, that eight performances should constitute a week's work—that all extra performances beyond that number should be paid for at the rate of

Song Used in "The Jest" to Be Published

Maurice Nitke, composer and musical director for Arthur Hopkins, has recently completed arrangements with Jos. W. Stern & Co., Music Publishers, whereby Stern & Co. will publish the song entitled *Madrigal of May* now being used by John Barrymore in "The Jest" at the Plymouth Theater. Mr. Nitke has won considerable success both as a concert violinist and as a composer. He wrote the music for "Redemption" and "Omar the Tentmaker." Jos. W. Stern & Co. will publish all of his compositions.

Play by S. J. Kaufman

Oliver Morosco has accepted a three-act play called "A Regular Girl," by S. Jay Kaufman, writer of "Round the Town" in the *Globe*.

one-eighth. This means that, for the future, holiday performances would not be given free.

"Unfortunately," said President Wilson, "the Producing Managers' Protective Association misunderstood our communication as being in the nature of an ultimatum, which was not the case, and broke off the negotiations with the Equity Association in a letter which has already been made public in the press.

In that letter the Managers' Association announced that the Council of the Actors' Equity Association had threatened the 'closed shop.' This was absolutely a mistake, the Council having no such power at that time."

Charles Coburn, member of both the Equity Association and the Managers' Association, spoke from the floor and voiced his opinion that the two associations would be able to come together upon a common ground.

Blanche Bates, in a speech which was frequently interrupted by expressions of disapproval, made a violent protest against the Association aligning with the American Federation of Labor. Others who addressed the meeting were: John Cope, John Drew, Louis Mann, Rose Coghlan, Albert Bruning and Harry Mestayer.

The meeting unanimously voted that no member of the Actors' Equity Association would play in any Benefit unless 10 per cent of the proceeds went to the Actors' Fund.

The ticket offered by the Nominating Committee, and which was unanimously endorsed, follows:

OFFICERS TO SERVE ONE YEAR
President, Francis Wilson; vice-president, Bruce McRae; secretary, Grant Stewart; treasurer, Richard A. Purdy.

COUNCIL TO SERVE THREE YEARS
George Arliss, Barney Bernard, Harry C. Browne, Eddie Cantor, Ernest Glendinning, O. P. Heggie, Mrs. Shelley Hull, Walter Jones, Edwin Mordant, Zelda Sears, Norman Trevor, Tom Wise.

Lease Jamestown Theater

The Samuels Opera House in Jamestown, N. Y., has been leased for a long term of years by Feiber & Shea, of New York. The theater is to be entirely remodeled and redecorated. Robert C. Horning will be resident manager and the policy of the house will be high class road attractions.

Decatur Bans Carnivals

The city "fathers" at Decatur, Ill., have instructed the city clerk to issue no more licenses for carnivals to play here.

Gene Buck Will Wed Helen Falconer Some Time In June.
William Morris Forms New Show Producing Company.
Charles Winninger Quits "Friendly Enemies" Cast.
New George Lederer Show At Colonial, Chicago, June 7.
Cecil Lean Will Head New Max Spiegel Show Next Fall.

Sale of Mrs. Leslie Carter's Property Arouses Interest

House furnishings and personal property owned by Mrs. Leslie Carter and sent to the auction block because of her intention to live abroad, attracted much attention at a sale in Smith's Knickerbocker Salesrooms. Many of her friends in theatrical circles were among the buyers, who included Anna Fitzsimons, Miss Bessie Clayton, Donald Brian, Andrew Mack, W. M. K. Olcott and Mrs. G. Walbaum.

Show Still a Show

When is a show not a show? When it's a picture sayeth John E. Coutts of Coutts & Tennis when he turned down a handsome offer from a New York picture producing company for the screen rights for "When Dreams Come True." Coutts & Tennis figured out inasmuch as they were putting out the show in legitimate form again next season that it would hurt the one night stand managers to have the show in film form playing against it.

Kilroy-Britton Co. Prepare "Oh, Daddy"

The Kilroy-Britton offices have in preparation a musical comedy "Oh Daddy." The book and lyrics are by Richard C. Maddox and music by W. T. Willhite. Harry Rice is reengaged to pilot the attraction. The company will be under the personal management of Will Kilroy. "My Sammy Girl" which had an exceptionally good season last year will take the road early in August.

Austin Strong Sails

On the steamer *Celtic* recently Austin Strong, author of "Three Wise Fools," sailed for London. Mr. Strong has recently been appointed London representative for Winchell Smith and John L. Golden, and he will direct the production of his play there next month in association with Andre Charlet, a London manager.

"Who Did It?" Postponed

"Who Did It?" the mystery melodrama, which was to have been produced by Walter Lawrence and Lyle Andrews at the Belmont Theater last Thursday night, has been postponed until this week because of the illness of two players.

"Velvet Lady" to Close

"The Velvet Lady" will close its engagement at the New Amsterdam Theater next Saturday night and the house will remain dark until the new "Ziegfeld Follies" is ready.

Lambs Gambol June 8

R. H. Burnside, Shepherd of the Lambs, announces that the annual gambol will be held on June 8 at the Manhattan Opera House, instead of June 1.

WOMEN TO KEEP UP RELIEF WORK

Announcement Made at Friars Dinner—Aid S. A. Drive

At a dinner given by the Friars for the Stage Women's War Relief Sunday evening in the Astor Hotel it was announced for the first time that the activities of this successful organization are not to cease with the coming of peace. Rachel Crothers, president of the Stage Women's War Relief made the announcement. She also announced that the service house, provided and maintained by the New York Board of the organization, was to be kept open for five years as a home in the city for disabled men.

Captain John J. Gleason, toastmaster, proposed a subscription in aid of the Salvation Army's benefit at the Hippodrome, and in a short time \$5,000 was subscribed. Julia Arthur, who also spoke of the war work of stage women hurried away to carry the news of the \$5,000 to the Salvation Army workers at the Hippodrome.

His Play Not Pirated

Milo Belden, playwright, has lost his action against Winchell Smith and Frank Bacon, co-authors and producers of "Lightnin'," now playing at the Gayety Theater. It was dismissed in the Federal Court by Judge Martin T. Manton, who awarded a fee of \$550 costs to the defendants.

Mr. Belden alleged that "Below Zero," a play written by him and first called "A House Divided," but never produced on the stage, had been pirated by the authors of "Lightnin'." Judge Manton said that the only similarity he could find was that the plot was based on a State line. Witnesses had testified that they had written or published plays with similar plots.

New Plays for George Arliss

George Arliss next season will continue his historical series of characters by acting the title role in a play entitled "Voltaire," taking its name, of course, from that cynical French philosopher.

George C. Tyler is making the production in association with Klaw and Erlanger. George Gibbs, the novelist, and Laurence Dudley, are the authors of the play.

Louis Joseph Vance is also writing a play for Mr. Arliss' use. It is entitled "Beau Revel," a dramatization of his own novelette soon to be published in a magazine. There is also in the making for Mr. Arliss' purposes a new play by Louis N. Parker, who wrote "Disraeli" for him.

"The Cave Girl" on Shelf

"The Cave Girl," which Cohan & Harris produced out of town, with a view of getting a line on its production for a Broadway premiere, has been shelved after a four weeks' road pruning. This show had Lola Fisher as its principal woman. Joseph DeMille was manager.



ALICE BRADY
Starring in Select Pictures

THE CHICAGO THEATRICAL SEASON OF 1918-19

BY O. L. HALL

Playhouses Opened With Great Promise of Prosperity Only to Come Under Blight of Influenza Epidemic—Sixty-Six Attractions Presented During Year—Unique Position of City in Amusement World

THE theatrical season of 1918-19, reckoned from the first week of August until the middle of May, gave Chicago a total of sixty-six attractions for its major theaters. This number does not take into account the six 1918 Summer shows, some of which continued far into the new season, or those arriving after May 10 for indeterminate engagements in the new Summer.

The half dozen attractions which held Chicago stages when the season began eventually completed their engagements with the indicated number of weeks to their credit: "Friendly Enemies," 31; "Odds and Ends," 16; "Doing Our Bit," 14; "Just Around the Corner," 11; "A Little Bit Old Fashioned," 10; "Patsy on the Wing," 8; "A Marriage of Convenience," 5.

Prosperous Beginning

With the stage cleared of most of the so-called Summer shows, the season advanced in high prosperity and with the brightest promise, only to be interrupted on October 15 by the spread of influenza. The hiatus continued until the last night of that month, when there was a resumption of activity, with certain restrictions. The closing took the wind out of the sails of many a flourishing attraction, in which there was no revival of interest when the houses were reopened.

Three Shows Every Two Weeks

The season's record of sixty-six attractions represents an average of about five for each theater; the rate of arrival was about three shows every two weeks. This may seem to indicate a scarcity of attractions, or Chicago's lack of interest in them; rather is it proof of a lively interest which has served to protract the runs of many plays and musical shows of moderate value and to carry for long terms those exercising more than average appeal.

Despite the period of idleness due to the influenza, and to brief terms of darkness afflicting various playhouses, the sixty-six shows of the season gave fourteen playhouses a total of 426 weeks of activity, the average run being about six and one-half weeks.

Chicago Depends on New York

In a theatrical sense Chicago occupies a position unlike that of any other great city in the northern hemisphere. It relies even less upon its own resources than Sydney or Melbourne; certainly less than Buenos Aires. London, Paris, Madrid, Rome and all other major European capitals are very largely the sources of their own theatrical fare and the guides of their own theatrical fortune.

Chicago has from time to time sought to gain its independence, but all movements have come to naught, and it has gone on, and probably will continue to go on for many seasons, drawing upon New York for its entertainment.

This strange situation in which a city of nearly 3,000,000 inhabitants finds itself may not be regarded as particularly unfortunate, nor as hurtful to its pride. The situation can not be said to exist through lack of

interest in the theater, for many tens of thousands of dollars in rentals on New York playhouses are paid with profits earned in Chicago.

The principal evil in this situation is that the organizations which control the destinies of the American stage, being centered in the metropolis, often are temporarily forgetful of what they owe to one of the world's greatest bodies of theatergoers. As a result, Chicago is occasionally asked to accept entertainment that has grown stale, that is crudely projected by deputy casts, or that is thought to have some chance of success in the middle-west and none at all in the east.

Some Managers Do Well by City

A number of New York managers are nevertheless awake to the wisdom of dividing their new attractions between the country's two leading cities, and they are doing well by the Chicago playgoer. It is asking a good deal, but not too much, of them to do this, for though Chicago is well-nigh a thousand miles from the scene of their preparation of a play, it rarely fails properly to reward the managers who undertake worthy experiment on its stage.

On the other hand, the decisions of its public with regard to experiment with worthless material are sudden and usually final. It is not quick to accept another city's verdict of either success or failure.

So, the attractions that reach Chicago neither prosper on the reputation that precedes them thither, nor perish for want of it. But since audiences everywhere present many traits in common, it is not surprising to learn that most of the shows that have done well on the Atlantic Coast have not done badly on the lake shore.

"Going Up!" Makes Season's Record

The season's record in Chicago was established by "Going Up!" which flourished for twenty weeks. "Business Before Pleasure" ran for seventeen weeks, "Jack o' Lantern" for fourteen, "Lombardi, Ltd." for thirteen, "Oh, Look!", "The Overseas Revue," a Chicago show; and "Happiness" for twelve weeks; "The Crowded Hour" and "Three Faces East" for eleven weeks each, and "A Tailor-Made Man," "The Follies," and "Thirty Days" for ten weeks each.

In addition to these, "The Masquerader" with sixteen weeks, "Tillie" with twelve, and "Scandal" with eleven, are still running.

Musical Comedy Led the List

Musical comedy led the list for the season, the Chicago stage having held twenty-two examples of this form of

entertainment, ranging in magnitude from the intimate "Overseas Revue" to the spacious "Chu Chin Chow," which better classifies, of course, as spectacular extravaganza.

Nine of the city's fourteen standard theaters have either continuously or for periods given location to lyric shows. These gave to Chicago a total of 157 weeks of musical entertainment.

The receipts for several engagements were enormous; "The Follies" did an average weekly business in excess of \$28,000 for ten weeks, and "Chu Chin Chow" in its eight weeks' engagement played to average weekly receipts of about \$35,000, with the first week running close to \$45,000.

Many Comedies and Farces

The comedies and farces of the season numbered twenty-five—seventeen of the former to eight of the latter. The comedies filled a total of 111 weeks, and the farces supplied a total of forty-five weeks of entertainment. Among the comedies, "Business Before Pleasure" had the longest run and during much of the time played to more than \$20,000 a week.

Laurette Taylor's engagement in "Happiness," continuing twelve weeks, was accepted as one of the most notable events of the season. One comedy, "Moonlight and Honeysuckle," written by George Scarborough for Ruth Chatterton, will run out a booking of ten weeks. It is a light and witty piece with a wide variety of engaging characters, and through it courses a pleasant vein of romance.

"Scandal" Most Successful Farce

The most successful of the farces is "Scandal," now in its eleventh week and leading the town in volume of business. This saucy invention by Cosmo Hamilton is of the boudoir type, but its dialogue though not utterly free of taint, lifts it above the average of plays of this classification.

The season's plays of more serious drift numbered seventeen, acted by fourteen companies. They filled a total of sixty-five weeks. Among them were numbered the two quickest failures of the season, "Never Too Late," a prohibition play by Edith Ellis, and "The Dangerous Age," a futile work by Kirkpatrick Boone. A restaging of "The Garden of Paradise," attractively mounted and in parts well cast, failed in a fortnight.

Dramatic Successes

The soundest dramatic successes of the season were "The Crowded Hour," "The Copperhead," made so by the great acting of Lionel Barrymore, and "Tillie," which Patricia

Collinge, in the full tide of public favor, is still acting at the Blackstone, where she has established a new record.

Five new melodramas reached Chicago during the season, and one familiar piece returned for a brief benefit engagement. "The Masquerader," with Guy Bates Post acting it, in performance for sixteen weeks and to continue until the end of May, has been one of the solid successes of the season, without consideration of type.

"Tiger Rose" Popular

An engagement no less successful, but cut short by the exigencies of booking, was Lenore Ulric's visit in "Tiger Rose," which ran for eight weeks to capacity and to steadily rising interest. Six theaters were able to fill forty-eight weeks of time with plays of this classification.

The Summer season of 1919 is opening with "Scandal," "Tillie," "Glorianna," "Peggy, Behave," "Moonlight and Honeysuckle," "The Masquerader" and "The Riddle Woman" continuing; with "A Prince There Was," "The Passing Show of 1918," "You'll Like It," a new Chicago revue, "I Love You," "Honeymoon Town," a new Chicago musical comedy, and "Tish" as fresh attractions and "Sunshine" and "Angel Face," other musical shows in early prospect.

Other Amusement Activities

The Chicago Opera Association gave as usual its season of ten weeks at the Auditorium before migrating to the east for a supplementary season. Other activities were divided between the vaudeville, burlesque and cinema-vaudeville theaters, and an intra-city circuit of three regional theaters, the National, Victoria and Imperial, operated on the combination plan.

The Majestic continued its all-year-round service as a major vaudeville house; the Palace, after a season of standard vaudeville, gives refuge to "The Passing Show of 1918" for the Summer. The Rialto, McVicker's and State-Lake theaters and Great Northern Hippodrome have supplied the needs of the patrons of continuous vaudeville within the loop, or central district; a large number of handsome neighborhood houses have looked after the vaudeville requirements of their sections.

State-Lake New House of Year

The State-Lake, one of the largest theaters on the continent, was the one new house of the season. It takes its name from the streets at the intersection of which it stands. It contains 3,000 seats, placed on two floors, and its attendance has regularly reached 70,000 a week. Its bills are drawn largely from the so-called big time, and many acts have played the State-Lake in advance of their appearance at the Majestic or Palace. The three houses are closely associated in ownership and management.

Chicago now supports about 300 motion-picture theaters, which enjoy a daily attendance of about 300,000. The number of houses has rapidly decreased in recent seasons, but the aggregate capacity has been increased.

ROAD SHOWS' BIG EARNINGS DESPITE EPIDEMIC LAY-OFF

West and Northwest Unusually Good For Traveling Troupes—Some Facts and Figures

WHILE many of the road shows playing one and two night stands principally, with a few week stands booked here and there, ended the present season with big profits, it remained for about a half dozen of the traveling combinations to stand out far in front as money makers. In this list are included the A. S. Stern companies (two) of "Twin Beds," Al H. Woods' "Business Before Pleasure" and "Parlor, Bedroom and Bath," Julian Eltinge Show, Oliver Morosco's "So Long Letty," and Coutts & Tennis' "When Dreams Come True."

Roughly estimated Stern is from \$12,000 to \$15,000 to the good on the season. Woods probably cleaned up more than \$10,000 while Coutts & Tennis reaped more than \$12,000 profit with their show. Morosco and Eltinge were large-sized margin winners with their shows.

These amounts which were chalked up during a season that had at least a month or more eliminated from the routes by the Influenza epidemic, are considered all the more amazing.

No doubt there were other shows on the road that came out on the right side of the ledger, but the above shows are on record as having achieved wonderful results in a traveling year beset by the worst confliction experienced in the past twenty years.

"Twin Beds" (the show managed by Richard Klein with Brightley Dayton ahead), "So Long Letty" and the Eltinge Show trailed each other closely on the road time West and in the Northwest. The most unusual condition was the selling out at each performance of each show on even the two-night stands as well as the one-nighters. And this in a very bad year!

Butterfield to Be Back Soon

Captain Everett A. Butterfield last seen on Broadway in "Johnny Get Your Gun," is about to return from France. After having been wounded and gassed, he was assigned duty in Central Records Office, Bourges, where he became well known as the instigator of theatrical enterprises, staging his own play, "Lily from Louis," with great success. Some weeks ago announcement was made of the engagement of Sydney Shields to Captain Butterfield. Soon after, it was denied by cable, and in a recent letter Captain Butterfield states that there was no substance to the report whatever.

Harris Acquires "Lincoln"

William Harris has acquired the American rights to John Drinkwater's play, "Lincoln," now playing in Hammersmith, just outside London, where it was produced last February. Mr. Harris will sail for England soon to witness the production.

THE BROADWAY TIME TABLE*

Theater	Play	What It Is	No. of Times
Astor	East Is West	Peg O' My Heart Under the Willow Tree	182
Belasco	Dark Rosaleen	Put your bet on the dark horse	47
Belmont	Who Did It?	To be reviewed	4
Bijou	Love Laughs	Love laughs at propinquity	15
Booth	I Love You	A farce with a genuine idea	40
Broadhurst	39 East	A boarding house romance	74
Casino	Sometime	Ed Wynn and a fine show	288
Central	Somebody's Sweetheart	A score of tuneful numbers	182
Geo. M. Cohan	Griffith Repertory	"Broken Blossoms" (film)	37
Comedy	Toby's Bow	Fine character study of old negro	138
Cort	The Better 'Ole	Bill, Bert and Alf in the flesh	280
Criterion	Three Wise Fools	Has a certain amount of whimsy	247
Eltinge	Up In Mabel's Room	Chemise the central figure	157
Empire	Dear Brutus	Finely acted Barrie play	187
44th Street	Take It From Me	Department store set to music	72
Fulton	Please Get Married	A twin-bed opus	112
Gaity	Lightnin'	Frank Bacon's triumph	324
Garrick	John Ferguson	Religious and philosophical conflict	24
Globe	She's Good Fellow	Dainty musical comedy	40
Harris	Fires of Faith (Film)	Salvation Army picture	52
Hudson	Friendly Enemies	German-Americans drop their hyphens	435
Knickerbocker	Listen, Lester	Fine show for the T. B. M.	186
Longacre	Three Faces East	An evening of suspense	330
Lyceum	Daddies	Sentimental but not sticky	314
Lyric	The Lady in Red	Conventional musical comedy	24
Miller's	La Lu Lucille	To be reviewed	8
Morosco	Pretty Soft	French farce	20
New Amsterdam	The Velvet Lady	Herbert music embellishes farce	135
Nora Bayes	Toot Sweet	Musical review of Argonne	40
Park	It Happens to Everybody	Capitalists-inventor farce	19
Playhouse	Forever After	An evening of sentiment	287
Plymouth	The Jest	Revenge a la Florentine	61
Republie	The Woman in Room 13	Melodrama of thwarted revenge	159
Selwyn	Tumble In	Musical version of "Seven Days"	79
Shubert	Good Morning, Judge	Musical play English in tone	146
34th Street	Hamlet	Hampden's return to New York	15
Vanderbilt	A Little Journey	Rejuvenation by a train wreck	181
Winter Garden	Monte Cristo, Jr.	Extravaganza written with imagination	125

*This Mirror Feature is imitated by other Amusement papers.

DRAMATIC MIRROR

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Ad-
dress to the Office
of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, May 20, 1919. The following members were present:

Messrs. Wilson (presiding); Stewart, Cope, Miss Reed, and Messrs. Brian, Mordant, Heggie, Deming, De Angelis, Cortland, Kyle, Christie, Westley, Arliss and McRae.

New members (through New York Office): Alfred Aldridge, Marie Reinhart Alexander, Vivian Allen, Edna Bern, Emory Blunkall, Regis Collins, Earl C. Farlow, Elizabeth Demore Ferris, Edgar I. Gardiner, Marion Pegg Haff, Frank Harrington, Herbert Hoey, Helen Potter Jackson, Justine Johnstone, Dan Kelly, Gladys E. Knorr, Harry McNaughton, Mary Louise Malloy, Frances Morey, Effie Ober, Paul Porter, Virginia Powell, Bert Sabourin, Madeline Snyder, Alice Sullivan, George R. Taylor, A. L. Verner, (and Junior Members): Charles R. Burrows and Lydia M. Machette. (Through Chicago Office—Senior Member): Malcolm H. Wheeler.

The spring migration obtains in the theatrical as well as in the bird world, but with the former New York is the zone through which nearly all must pass. Managers naturally try to play safe, and so, with one eye on the weather, are putting up provisional notices of closing. The first hot night will make the actors view the house with anxiety, and then pay a hasty visit to the stage door for a look at the call-board. Only musical comedies and phenomenal successes can stand a spell of hot weather. But the traveling companies, having no book ahead, prefer to take no chances, and therefore close up in May, which is the reason for the fact that actors are swarming into New York just now; but, after a short stay in the city, they will be off again to their summer homes or to stock seasons. We feel the effect here in the Council room. Members of the Board who have been absent for months on the road are now able to attend the weekly meetings, but in a little while we shall be ringing up the clubs in an endeavor to get a quorum.

It is interesting to learn that since the last annual meeting over a thousand new members have joined the Association, and this in spite of the fact that the dues have been increased. Of course, a good many have been dropped. About six months ago we had a regular house cleaning, removing from our books all those who were delinquent. There have been 114 reinstatements, 60 resignations and 39 deaths. What with the war and the influenza the present theatrical season started most disastrously, but it has finished by being the greatest in history.

Sometimes the question is raised, should an actor who has become a manager remain a member of the A. E. A.? We always believe that he should, provided that he does nothing inimical to the basic principles laid down by the organization.

Buy "The Cave Girl"

F. Ray Comstock and Morris Gest have bought from Cohan and Harris all rights to "The Cave Girl," a comedy by George Middleton, which was presented by Cohan and Harris recently in Philadelphia. This buying a play "on the hoof" after its production is a comparatively new idea.

"LOVE LAUGHS"

Jessie Glendinning Pleases in Fragile Comedy

It is almost inevitable to compare "Love Laughs" with "The Boomerang," and that not entirely because of the similarity of themes. The story which George D. Parker has told in this newer play has a sufficiently different angle of attack to justify its separate existence without more than passing comment. But the mood in which it is couched is strongly (and admirably) reminiscent of the Smith-Mapes opus. At least such is the case with the first act. In the middle of act two, love ceases to laugh, the people become lay figures, and the story dissolves into thin air to be superseded by another and far less interesting one.

Montgomery Kent, having met and succumbed to a fair damsel on board ship, and having discovered that she is a trained nurse with a letter of introduction to his own best friend who is a prominent nerve specialist, hastens to said friend with a plea that a potion be administered to him which will render him so ill that the attentions of the fair nurse will be necessary. The rest he is willing to leave to propinquity in which he is a devout believer. The scheme doesn't work, of course, in the way it is supposed to, and at the final curtain, the beautiful nurse in the arms of the nerve specialist, where she should have been a whole act before. For a successful nerve specialist, Dr. John Norton is astonishingly lacking in keenness.

The second plot is entirely irrelevant, involving stolen jewels, hidden safes, and detectives in a more or less conventional manner.

Jessie Glendinning as the trained nurse gives a delightful characterization wherever the author allows, and in some places where he doesn't. She plays with a vivacity and a natural poise which are as welcome as the proverbial flowers in May. The rest of the cast is capable without being in any way exceptional. MARTIN.

"HAMLET"

Hampden Again Presents Vivid Performance

Walter Hampden has returned to New York with his admirable presentation of "Hamlet," and is appearing at the Thirty-ninth Street Theater for a limited number of performances.

The production is essentially the same as that staged at the Plymouth earlier in the season. Mr. Hampden's Hamlet continues to be a truly memorable characterization. He endows the Prince with a vitality, an almost satanic cynicism and yet a wholesomeness that is akin to a sheer joy of living. Indeed, there is nothing melancholy about this Dane. He is too healthy, too vigorous, too much pleased with the effort to assure himself about others' weaknesses to be a sad and sorrowful misanthrope.

Physically Mr. Hampden makes the most of the role with his athletic figure and resonant voice.

Albert Bruning is capital as Polonius, making the old court schemer more human than we have ever beheld him. Ernest Rowan was colorless as the King, but Charles Webster did well as Laertes. REIN.



NO MAN'S LAND

By Mlle. Rialto.

ACTORS' FUND HAS DEFICIT

Methods of Increasing Income Discussed at Meeting

The annual meeting of the Actors' Fund, held at the Hudson Theater Friday morning, May 23, brought forth the fact that the expenditures for providing for the sick and disabled during the past year amount to nearly \$30,000 more than the receipts during the same period; \$78,421.60 is the total expended, while only approximately \$49,000 constituted the income. Methods for relieving this deficit were discussed, and a decision reached to make every effort to bring about a general recognition of the custom of setting aside ten per cent. of all money received from benefits, for the use of the fund.

Daniel Frohman and the other officers of the organization were re-elected. E. F. Albee, Walter Vincent, Oscar Eagle, Bernard A. Reinold, Charles A. Stevenson and Bijou Fernandez were elected trustees for three years, and Mrs. Edwin Arden was elected for one year, to fill the unexpired term of the late Hollis E. Cooley.

Richard Walton Tully Goes to London to Produce

Richard Walton Tully, Mrs. Tully and their two-year-old daughter sailed for England last Thursday on board the *Olympic*. Mr. Tully will remain abroad for some time, as it is his intention to produce "The Bird of Paradise," "The Rose of the Rancho," "The Masquerader," "Keep Her Smiling," "Omar, the Tentmaker," and "The Flame" in London. He will begin with "The Bird of Paradise," and this will be the first time that any of his plays have been seen in the British capital. He expects to travel extensively on the Continent, where he will complete two plays in time for presentation in America by the end of next season. Meantime his current successes in this country will continue on tour.

Friars Establish Precedent

The dinner given by the Friars for the Stage Women's War Relief at the Astor Hotel Sunday established a precedent in that this was the first dinner the Friars have given to women and at which women guests predominated. Announcement was made by Captain John J. Gleason to the effect that the old masculine clannishness may be discontinued in future and women admitted to the club's monthly frolics.

McCormack Gives Big Concert

John McCormack gave a concert at the Civic Auditorium in San Francisco, May 18. He claims that it was the biggest concert ever given in the United States for paid admissions. The receipts were \$20,000.

"13th Chair" Closes

"The 13th Chair" company, headed by Joseph R. Garry and Helen Van Hoose, closed the season at Philadelphia.

Joseph Klaw's New Play

"Mrs. Jimmy Thompson," by Norman S. Rose and Edith Ellis, will be produced by Joseph Klaw.

STRAWBERRIES are in season" may not mean much to every one, but strawberry season is very important to Alison Skipworth, who has a farm at Smithtown, L. I., where she cultivates them. Usually she spends her summers out there, and just now she is particularly busy working out a scheme whereby we may have luscious berries from June until November.

TO Helen Freeman the year of 1919 will stand out as the most important of her stage career. In "John Ferguson" she was given the first opportunity to act in an emotional role of unusual strength. And so firmly and so surely did she get into her character that in her passionate outburst she won her audience without the least visible effort. It was truly fine acting, and in itself makes "John Ferguson" well worth seeing.

FRIDAY is a day that should be marked off on the calendar with a little red cross. For it marks the return—though for one brief performance only—of Viola Allen to the stage. Up at the Sleepy Hollow Country Club at Scarborough-on-the-Hudson she will appear as Viola in "Twelfth Night" for the benefit of the Ossining Hospital at Ossining, N. Y.

BERYL MERCER, known to us as a splendid character actress, does not in any sense regret that she does not appear in a youthful role. Indeed, she much prefers her character parts—and perhaps we do, too. For it would be hard to find another actress who could make the old apple lady in "Dark Rosaleen" so picturesque and yet so human a figure.

BEGINNING in the chorus, Esther Ingham has become a full-fledged actress in her second play. One of the leading comedy roles in "Listen, Lester" is hers today, and it was but a yesterday in the theatrical world that she made her debut as a lively member of the chorus in "Flo Flo." But Ambition spurred her onward, and so she again waited her chance and found it—in the chorus of "Listen Lester."

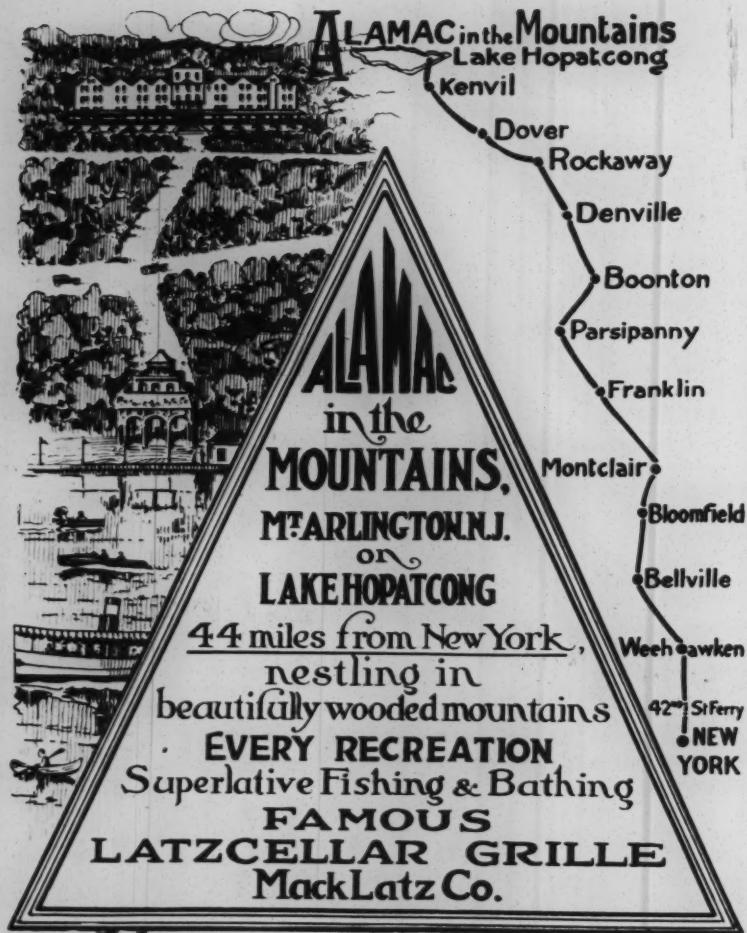
ALTHOUGH all the critics did not approve of Doris Keane's Juliet, the great London population seems to have made her one of their best beloved. There are Doris Keane blouses, Doris Keane hats, dresses, and the like, in London shops. So perhaps New York will never see her again. With London won, what could New York offer? A theater named for her, perhaps.

SOME bizarre costumes are certain to be seen in London in "Hello, America" these days. Frances White and William Rock have been added to the cast of Raymond Hitchcock's musical offering, and so theatergoers there had better prepare to inhale deeply and so keep back the "Ohs" that would like to pop out. Frances White can always be relied upon to have the appearance of a Vogue cover at its most unusual appearance. From the day she added to the gayety of the "Follies" she has created a style of costumes quite her own, and she is not likely to become conventional at this late day.

IT will be extremely interesting to see Jeanne Eagels when next she appears in a new play. She has had unusual luck so far, and has been cast in widely varying roles. But until her present one in "Daddies," she did not seem so perfectly at home in them. Now, as the young Belgian orphan, she is a constant delight, and at no time hesitates to hide, or attempt to hide, her beauty when the occasion demands it—which is an unusual thing for a young actress. There are so few good ingenues on the stage at the present time that when a season discloses one with promise, great things are always prophesized for them. To date Miss Eagels seems one of the most likely to live up to them.

THOUGH we are told time and again that dancing is on the wane, it is hard to believe. Every musical comedy that comes to town specializes in dancers. "The Royal Vagabond" boasts of Dorothy Dickson and Mary Eaton, while the Glorias add dash to "The Lady in Red," and Mollie and Charles King delight the eye in "Good Morning, Judge." Then Joseph Santley and his pretty wife, Ivy Sawyer, dance a bit in "She's a Good Fellow," while "Take It From Me" is just one dance after another. And then with the opening of "La, La, Lucille," Helen Clarke and Marjorie Bentley made their appearance—and there was more dancing, and of a particularly graceful kind, to attract playgoers to the Henry Miller Theater.

JESSIE GLENDINNING is again among those favored few along the Rialto. Ever since the days when she played with John Drew she has won a place for herself in the affections of New York theatergoers, and now, after a far too long absence, she has returned and is making new friends in "Love Laughs."



IN SOPHIE TUCKER ROOM NIGHTLY AT 9 TO CLOSING
SOPHIE TUCKER With Her 6 Kings of Syncopation

IN THE MAIN RESTAURANT AT 7:30 P. M. AND 11:30 P. M.
Featuring **MIDGIE MILLER** CAPTIVATING REVUE CHORUS OF PRETTY GIRLS
SPECIAL TABLE D'HOTE DINNER SERVED 6 TO 9 \$1.75
GENUINE OLD FASHIONED BEEFSTEAK DINNER

NIGHTLY, 10 P. M. TO CLOSING, IN PARADISE, THE FAMOUS DANCER
DORALDINA IN THE SENSATIONAL LARUMBA SHIVER—HULA HULA
and TURKISH HAREM DANCES MISS LILLIAN CARLETON, Hostess

UNTIL YOU VISIT
REISENWEBER'S
Columbus Circle at 58th Street
YOU HAVEN'T SEEN NEW YORK

HOTEL RIO GRANDE
New York Avenue and Boardwalk
ATLANTIC CITY, N. J.

Headquarters of High class trade—European plan—Fire Proof—Elevators—Center of attraction—Garage in connection—One hundred rooms with running water—Suites with private bath overlooking the ocean—Modern in every detail—Newly furnished throughout—Special rates to families—Headquarters for Professionals.

FRANCES DEMAREST
"The Royal Vagabond"
Management Cohan & Harris

WHAT THE SHOWS ARE DOING ON THE ROAD

BUFFALO: SHUBERT-TECK—"Oh, Lady! Lady!!" though it has been seen here before, was found none the less attractive and entertaining by the patrons of the Teck. **MAJESTIC:** Julian Eltinge presenting his 1919 "revue" is a test whether people are willing to pay top prices to see a vaudeville performance in which he is the headliner. One of the sketches he presents is "His Night at the Club," which is a laughable hit. **Barker.**

CINCINNATI: GRAND—The last of the regular season attractions was Leo Dritschtein, in "The Matinee Hero" and "The Marquis de Priola." **Goldenburg.**

CLEVELAND: OPERA HOUSE—Leo Dritschtein, supported by Brandon Tynan and an all-star cast of players, delighted all who attended the Opera House this week. He presented "The Matinee Hero," the first three days of the week, and "The Marquis Di Priola," the latter part of the week. **COLONIAL:** "The Little Brother" with Walker Whiteside, Tyrone Power and others of prominence, filled an unusually successful engagement this week at the Colonial. One of the biggest advance sales of the season preceded the opening of the play on Monday.

PROSPECT—"The Rosary," Edward Rose's popular drama, was offered this week at the Prospect Theater by a meritorious road company headed by Oscar O'Shea, who gave a splendid characterization of Father Kelly.

FALL RIVER: BIJOU—In their presentation of "Jack and the Beanstalk," a musical extravaganza in three acts, at the Bijou Theater, May 19-21, the Newport Naval Training Station Opera Company

scored a signal success. **Gee.**
MONTREAL: HIS MAJESTY'S—Boston English Opera Co. opened their engagement of a week at His Majesty's, in "Il Trovatore," May 19. The organization is a capable one and give a satisfactory performance. There are no tedious waits and the staging is adequate.

PITTSBURGH: ALVIN—"So Long Letty" delighted large audiences with Charlotte Greenwood getting much approval.

SAN DIEGO: The Mission Play began a second week's engagement at the San Joaquin Building, Balboa park, May 12, to good returns. Frederick Warde is seen

to splendid advantage in the role of Fray Junipero. **Chapman.**

SAN FRANCISCO: COLUMBIA—"The Better 'Ole" is now in its third week, playing to good houses. **CURRAN**—The Messrs. Shubert present John Charles Thomas in "Maytime." **CASINO**—"That's It" is now in the last week with Kitty Gordon, Jack Wilson and Fanchon and Marco. **Barnett.**

TACOMA: TACOMA—"Going Up" played to good business. Mary Lane, Bettie Parker, Bobby Watson and Arthur Cunningham went "over the top" in the appreciation of the audiences. "Maytime" pleased large audiences. The company was excellent.

TORONTO: PRINCESS—May Robson in "Tish," played to capacity business, and the charming, quaint, comedienne deserved it too, as she is a delightful artist. Lotta Blake, and Lillian Harmer, "The Incompetent Ones," are a scream, and the male members especially Mr. Babcock, and John J. Farrell, give excellent support. "Tish" will stand out as one of the most refreshing comedies of the season.

VANCOUVER: AVENUE—"The Man Who Came Back" played five performances and scored a very popular success. If this is a fair sample of a Brady road attraction, Vancouver would gladly receive more of them.

WASHINGTON: POLI'S—"The Crimson Alibi," a dramatization by George Broadhurst, of a story by Octavus Roy Cohen, a gripping melodrama, drew large audiences. Harrison Hunter and William H. Thompson have dominating roles.

BELASCO: Eugene Walters' latest play, "Poor Little Sheep," based upon Bolshevikism, has plenty of punch. Holbrook Blinn is in the leading role. **NATIONAL**—Margaret Anglin in "Billed" drew large audiences on a return engagement. **GARRICK:** Henri De Vries in a remarkable interpretation of two characters—twin brothers—in the comedy-drama, "Lucky," by Alice Sols and Frank Mandel, scored strongly.

WILKES-BARRE: GRAND—Margaret Anglin in "Billed" played to capacity house. The season will no doubt close with "Those Who Walk in Darkness" and Mary Nash in "Remnant."

Briggs.

WHERE'LL WE GO!

Reisenweber's

The Turkish Harem Dance is the latest creation of Doraldina in her new repertoire of dances. This dance promises to be as popular as the Larumba Shiver, which has won for itself the approval of the most critical.

Sophie Tucker and her Six Kings of Syncopation are still displaying exceptional magnetic power in drawing large crowds nightly to the Sophie Tucker Room. Her popularity places her in the position of the foremost song comedienne. She is still introducing new songs, although she has presented more than fifty-seven in her four months' appearance at Reisenweber's.

Shanley's

Shanley's nifty cabaret and orchestra keeps their patrons satisfied. This is one of the most popular restaurants on the Rialto.

Hotel Rio Grande—Atlantic City, N. J.

Modern in every detail and newly furnished throughout makes the Hotel Rio Grande one of the most popular hotels in Atlantic City. It is located on New York Avenue and the Broadwalk and is a most convenient headquarters for professionals.

Alamac in the Mountains—Mt. Arlington, N. J.

Alamac in the Mountains located on Lake Hopatcong, Mount Arlington, N. J., is famous for its fishing and bathing and the renowned Latzellar Grille. Also there is every recreation, and beautiful woods surround the hotel everywhere.

Mountain House—Valhalla, New York

If you have ragged nerves or are tired out from a long season, the Mountain House at Valhalla, N. Y., is the best recuperation place near New York. The testimonials from professionals who have received a new lease on life while being there are too numerous to relate.

Pelham Heath Inn

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PLAY DATES AHEAD

AMONG THE GIRLS; Boston indef.

EYES OF THE WORLD; Boston indef.

FLO FLO; Boston 21-May 24—FIDDLERS THREE; Phila indef.

GLORIANNA; Chic indef.

HONOR OF THE FAMILY; Colorado Spgs 21, Denver 22-24, Salt Lake City 26-28, Reno 30, Sacramento 31.

I LOVE YOU; Chic indef.

LADIES FIRST; Boston indef.

LOMBARDI, LTD.; Phila Apr 21-June 14.

MASQUERADE; Chic indef.—MARQUIS DE PRIOLA; Cleveland May 18-24—MOONLIGHT AND HONEY-SUCKLE; Chic indef.

OFF CHANCE; La Crosse, Wis. 20, Winona 21, Madison 22, So. Bend 23, Lansing 24—OH, LOOK; Boston indef.—OH, UNCLE; Phila indef.

PASSING SHOW OF 1918; Chic indef.—PEGGY, BEHAVE; Chic May 11 indef.—PRINCE THERE WAS; Chic May 11 indef.

RIDDLE WOMAN; Chic May 11 indef.

SAVING GRACE; Ottawa 19-20, Kingston, Can. 21, Peterboro 22, Hamilton 23-24—SCANDAL; Chic indef.—SEVENTEEN, Phila indef.—SINBAD; Boston indef.—SO LONG LETTY; Pittsburgh 18-24, Washington 25-31, N. Y. C. June 2-7, Brooklyn 9-14.

TIGER ROSE; Phila indef.—TILLIE; Chic indef.

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BUTTE: EMPRESS—"Upstairs and Down," with Dorothy Mitchell as the "vamp," is pleasing the crowds. The kitchen scene, furnished by one of the largest stores in the West, is praised as another "detail" which Manager Belmont is giving his patrons every week at his house. Mary Newton has resumed leading roles with the Empress company, opening in a new play entitled "It Happened in Butte."

CHICAGO: WILSON AVENUE—The North Shore Players presented "A Stitch in Time," a comedy-drama by Oliver D. Bailey and Lottie Meaney. The piece served as a vehicle for Irene Fenwick at the Fulton Theater, New York. Business continues good. Atkins.

CLEVELAND: PROSPECT—The Vaughan Glaser stock organization, which has been playing the most successful engagement of its career this winter at the Prospect Theater, closed last Sunday with a final performance of "Ten Nights in a Bar Room."

DECATUR, ILL.: EMPRESS—Jack Bessey Company opened their season for an indefinite period at the Empress Theater, May 18. Ewing.

DETROIT: GARRICK—The Jessie Bonstelle Company offered "The Net" for their second week's offering. This play had its first performance here around the closing of last season. Next week they will offer "Happiness." Stanley.

EDMONTON, ALA.: ORPHEUM—"Paid in Full," Allan Strickfadden as Joe Brooks was very good. Zana Vaughn and Rex Snelgrove showed to good advantage. "A Soldier's Sweetheart" followed. The same three players again made their work stand out. The supporting company gave good backing and business was good. The company closes May 24.

FALL RIVER: ACADEMY OF MUSIC—The Blaney Players presented week 19-24, "Only a Shop Girl," comedy-drama made popular years ago by Lottie Williams, with Valerie Valaire as Luella Lawrence and Jack Lorenz as Lawton Mathews, both of whom gave good performance. The balance of the company was seen to good advantage and played to large attendance. The Blaney Players will close their season of stock week 26-31, when they will present for their farewell bill "The Soul of a Woman" 26-28, written by Jack Lorenz, the company's leading man, and "Two Weeks' Honeymoon" 29-31, announced as written by Valerie Valaire, the leading woman of the company. Gee.

HAMILTON, ONT.: The Savoy Stock gave "The Third Party" during the week of May 19 to good business.

Nisbet.

INDIANAPOLIS: SHUBERT-MURAT—"Good Gracious, Annabelle!" was chosen for the second week of the Stuart Walker Company, and it was the newcomers of the company, McKay Morris and Elizabeth Patterson, who carried off the honors of the evening. Aldrich Bowker also contributed a striking performance. The acting of these three roles surpassed, if anything, the same given in the road production here season before last. "Leah Kleshna" was the bill for May 20-24.

JAMESTOWN, N. Y.: LYRIC—The Ormsbee Stock continues the attraction at the Lyric Theater. The current week the company is seen in the farce comedy, "The Arrival of Kitty." B. M. Garfield, who has been manager of the house for several months, is leaving at the close of the present season. Mr. Garfield's plans for the future are indefinite. Langford.

LITTLE ROCK, ARK.: The show under canvas, "Garvin's World of Follies," opened May 15 with a good attendance. "Little Miss Mix-Up" was the bill, which was enjoyed. The company will remain all summer, according to announcement made by James A. Garvin, and the bills will be changed Mondays and Thursdays.

MONTREAL: ORPHEUM—The new English stock opened in "The Brat" and if first appearances go for anything are in for a good season. The company made a most favorable impression. Margaret Knight scored as the Brat; David Herblin made a manly hero. Caryl Gillin, an old favorite here, gave a clever sketch of the somewhat impossible Bishop; Rita Davis, who was with the Orpheum in its first stock season, was capable as the artist. Tremayne.

PORTLAND, ORE.: The Baker Players put over a fast production of the comedy "Fair and Warmer," week of May 11. It was the first presentation of the play in stock in Portland, and drew well. Albert McGovern, Olive Templeton, Verna Felton, Lee Millar, and Geraldine Dare were admirable. The week of May 18, "The Straight Road" was the bill. **ALCAZAR**—James Guy-Usher, in the part of Jimmy, made the bright particular

hit in the production of "Bought and Paid For" by the Alcazar Players, week of May 11. Alice Fleming, Edward Everett Horton, and Marie Curtis contributed excellent characterizations. The season closed with "The Havoc," week of May 18. After one dark week the house will reopen with the Alcazar Musical Comedy Co. in "Mlle. Modiste." **LYRIC**—The Lyric Musical Comedy Co. made a killing with the comedy "The Isle of Ko-Ko," week of May 11. Ben T. Dillon and Al Franks were on the job as comedians. Billy Bingham and the Rosebud Chorus scored a number of musical hits.

SAN DIEGO: STRAND—The Virginia Brissac Stock Company scored in "Daddy Long Legs" week of May 11 and drew capacity houses. Miss Brissac was Judy and gave a splendid performance, being ably assisted by her clever company. "All of a Sudden Isabelle" followed.

Chapman.

SOMERVILLE: SOMERVILLE—"Fair and Warmer" as presented by the Somerville Theater Players week of May 19 is the biggest hit of the season. In it John Gordon as "Billy Bartlett" covered himself with glory, while Winifred St. Claire as "Blanny Wheeler" run him a close second. Rowden Hall, Rose Gordon, Ted Brackett, Grace Fox, and Ed. Wade also contributed materially. Kendal Weston arranged a beautiful production. Next week "The Master Mind," with Edmund Breese (himself) in the title role, will be the offering.

SPokane: WOODWARD—"The Show Shop" was a popular attraction. Next week "In Old Kentucky." Rice.

TORONTO: ROYAL ALEXANDRA—Little June Walker walked right into the hearts of the largest audience the Robins Players ever drew, when she appeared as "Rebecca of Sunnybrook Farm." Robt. Homans scored distinctly as Uncle Jerry, and Mr. Robins never played with such ease and grace before. Vivian Laidlaw, a prime favorite of last season, made her first appearance as the spinster, giving one of the most beautiful pieces of acting seen in a blue moon. A. Romaine Callander is another newcomer here this season who is going to be immensely popular. He is not only clever, but a very easy actor, and a fine reader. Altogether the New Robins Players are the finest organization ever in stock here, and will naturally draw good houses all season.

WILLIMANTIC, CONN.: The company leaves here for Meyer's Lake Park Casino, Canton, O. They have completed 59 consecutive weeks and will play all summer with prospect in view of Christmas dinner at Los Angeles. Cal. Palmer.

Summer Stock in Newport

Warren O'Hara closed his season of Stock at New Bedford, May 17, and will open a season the first week in June at the Opera House, Newport, Rhode Island.

Toledo Company Opens

The Mabelle Estelle Players opened a summer season of stock in the Auditorium, Toledo, Sunday night, the opener being "The Brat." Roy C. Owens, general manager, has lined up a long list of Broadway shows for Miss Estelle's season in Toledo.

MARRIAGES

CRANE-BRADY: ANNOUNCEMENT was made Wednesday of the marriage of Alice Brady and James L. Crane, son of Dr. Frank Crane, author and essayist. The ceremony took place May 13 at the home of Dr. Crane in New York. William A. Brady, the bride's father, and Mrs. Brady (Grace George) were in London, and cabled congratulations. Mr. Crane succeeded the late Shelley Hull in "Under Orders."

TABER-HOLLAND: Robert Taber has announced his marriage, on May 15, to Edna M. Holland, daughter of the late E. M. Holland. They met after his return from France where he played with the "Over There Theater League." He was playing in a motion picture, "The Masked Rider," with Miss Holland as leading woman. Taber was divorced from his first wife in February.

WILMERE-DOLORS: Zitelka Dolores, dancer, who has been appearing in Ziegfeld productions, and Sidney Wilmer, of the theatrical firm of Wilmer and Vincent, were married at the City Hall on April 14.

DEATHS

POWELL: Samuel A. Powell, for many years a theatrical producer on the West Coast, who lived at 625 Ashbury Street, San Francisco, died May 8 on board the steamship Santa Cecilia, from Bordeaux, bound for Newport News, following an operation performed on Sunday for appendicitis.

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IN VAUDEVILLE

SHORTAGE OF ACTS DENIED BY VAUDEVILLE BOOKING MEN

Plenty of Turns Available—Many New Ones—"Small Timers" Show Improvement

NOTWITHSTANDING reports to the contrary, New York agents of the "Big Time Circuits" deny that there is a shortage of acts to supply their theaters next season. While it is an acknowledged fact that foreign agents have corralled many American turns for engagement on the other side of the ocean, and American show producers have also snared numerous standard acts that have been prominent in big time houses, the bookers declare that there are plenty of acts to fill all vacancies.

One well known booker (attached to one of the big booking circuits) said, that while it was generally admitted that "acts were scarce," such was not the case. He declared the circuit offices were daily besieged by acts of all descriptions seeking engagements and that there were many new acts in the number.

It was his belief that vaudeville had improved, that numerous acts, both old "big timers," and the new "small timers" had made every effort to improve the standard of their turns.

He said that "big time" circuits were using certain acts from the smaller circuits because of the wonderful improvement in their work, as well as their equipment and stage wardrobe. That there were any number of acts heretofore content to work in "one" and obtain "small time" bookings, had gotten specially

written turns, wardrobe, etc. and had proven that they were entitled to better bookings.

He pointed to the stride that the "pop houses" had made with their shows and by way of illustration as to the increase in price in shows, and the effort to elevate the standard of "small time," he referred to a certain "small time" circuit which has booked former "big time" acts getting "big time" money. This circuit has among its present turns the following "recognized acts,"—Stan Stanley, Ryan and Lee, Lyons and Yosco, Donovan and Lee, Josie O'Mears, Frank Hartley, Kinzo, Sampson and Douglass, Kremke Bros., Carl McCullough, Gray and Graham, Hyman Adler, Montrose and Allen, Bernardi, Gallerini and Son, Great Howard, Golden Troupe, Chalfonte Sisters, Marie Fitzgibbons, Forrest and Church, Sherman, Van and Hyman, etc.

The Family Department of the Keith Vaudeville Exchange has played a better grade of acts in the theaters booked by that department. A glance at the list of acts booked in the Keith and Proctor popular-priced theaters, as well as the houses on the eastern and southern circuits obtaining bills through the same source, will prove conclusively that the average is above the class of acts that have been offered during other years.

Going to South America

The Mayos, Bert and Florence, are having passports vised for departure for South America around August 1 when they start a tour of that country under the booking direction of E. P. Churchill's S. A. Circuit. From S. A. they will go to England where they will take up dates routed by Ernie Edelsten. The Mayos' farm near Stamford, Mass., will be occupied during their absence by James Marcell.

Demanding Extra Lead Sheets

Acts upon receiving confirmation of their time out of the B. F. Keith Vaudeville Exchange are notified by the chief bookers to send extra lead sheets to the directors of the orchestras in the towns they are routed. This request is to help the work of the musicians in keeping tab of their work.

O'Donnell and Burke Cancelled Their Try Out

Owing to the death of Lester O'Donnell's mother, O'Donnell and Burke cancelled their tryout engagement at Proctor's 125th Street.

Johnson's New Dog Act

Walter Johnson, who for the past eighteen years has been producing clown acts with the big circuses, is in vaudeville with a new dog act.

New Vaudeville Theater for Philadelphia

A tremendous plot of ground on North Broad street, at Allegheny avenue, occupying nearly an entire block, has just been purchased by the theatrical interests which control the Allegheny Theater and is to be improved at once with the "largest vaudeville house in Philadelphia." It will probably be operated in opposition to the houses managed by Keith and Sablosk and McQuirk.

Wayne Christy Busy

Wayne Christy, who with Tom Powell has been representing the Gus Sun offices in Chicago and who recently replaced Ray H. Leason as chief booker in Sun's main office in Springfield, O. is busily engaged in lining up new material.

Eadie and Ramsden Tour

Eadie and Ramsden, as soon as they closed their engagement at Proctor's 125th Street, left immediately to begin a long season on the Orpheum circuit.

Nan Halperin Offered Principal Role In "Oh, Uncle!"
Joseph Howard (Howard and Clark) Rehearsing New Show.
Jack Norworth Busily Engaged In Rehearsing New Review.
Hans Roberts Passes Up Vaudeville For A Woods' Contract.
Vaudeville Version of "When Dreams Come True" Planned.

IS THAT SO!

Charles and Madeline Dunbar stopped the show at the State-Lake, Chicago.

Patricola, who has been at the Fifth Avenue Theater in repeat engagement after engagement, has been engaged by Pathé.

Max Hart will book Jack Waldron in a new act.

Una Clayton in her playlet, "Keep Smilin'," was the biggest thing they have had in Allentown this season. She was there a week ago.

Bruce De Lett in "The Rainbow Cocktail," is meeting with as much success in vaudeville production now as when he made his hit during its birthday at the Orpheum.

Jean Moore is now being booked by H. Bart McHugh.

Janet of France, it is rumored, has just had a long tour arranged for her.

Marie Cahill had everything her own way at Keith's Cleveland Hippodrome last week.

Bert Lewis, it is rumored, has signed for a long tour in vaudeville.

Walton and Maurice in resuming their engagement at the Biltmore Cascades are going as well as before their sojourn in Paris.

Blanche Ring and Charles Winingger have been signed for the next production of the Winter Garden.

Frank Fay has been engaged for the new cast of "Oh, Uncle!"

Una Clayton after a successful engagement at the Palace is playing a few big time dates through New England. It is reported that during the early summer she is to be routed in all the New York vaudeville theaters.

Stan Stanley has made arrangements with the Shuberts to appear in the new Winter Garden production.

George Bickel and Ed Johnson will form a new act.

Keith's Garden Pier at Atlantic City is scheduled to run its vaudeville policy right through the summer with the bills booked out of the New York offices.

Harold Crane has sailed for London to appear in a revue there for twelve weeks.

Francis X. Bushman may hit vaudeville after all. His reported starring engagement with Oliver Morosco is reported as off for the present.

New Theater for Fort Smith

A new vaudeville theater costing about \$50,000 will be erected at once on South Ninth Street, Fort Smith, Ark., by Leon Williams, and has been leased for a period of ten years to Hoyt Kirkpatrick, manager of the Joie and Princess. It is planned to open the building for the regular season by Thanksgiving Day.

SUNDAY SHOWS CUT —ACTS WITHDRAWN

Police Plan Tighter Lid—Theater Employes Object to Seven Day Schedule

Last Sunday managers of New York vaudeville theaters were on the lookout for police interference with their performances. At many houses the programs were cut and before the matinee those which were held because of their tameness even were ordered to cut their theatrical tone as much as possible.

At two theaters two animal acts were withdrawn. It was said that in the Loew theaters eighteen acts were ordered not to appear. It was also stated that the police department is contemplating a tighter lid than ever on Sunday vaudeville theaters.

It has long been known among labor and consumer's league circles that a seven-day schedule for theater attaches and vaudeville artists is too long.

It is said that the artists themselves do not object so much as do the house employes, for with them they are not so long in the theater as the latter. On the other hand the public is playing a vital factor for it has expressed its approval by large attendance at Sunday performances. Deprived of such recreation, especially in small time houses, they undoubtedly will feel the loss tremendously, not having automobiles and other luxuries to depend upon.

Anatol Friedland to Write Musical Comedies

Anatol Friedland announces that he has disposed of his interest in the music publishing business of "Gilbert & Friedland, Inc." and that he has also withdrawn from the vaudeville team of Gilbert & Friedland. Mr. Friedland found that his former connections interfered with the plans which he has been for sometime maturing. It is his plan to engage more actively in the writing of the music for musical comedies, and he has already accepted two commissions in collaboration with a well-known librettist.

Mlle. Dazie to Open Studio

Mlle. Dazie has just closed a season of fifty-two consecutive weeks on the Keith and Orpheum circuits, and after a month's rest at her home at Seagate, will open a studio for the development of young dancers. Carnegie Hall will, in all probability, serve as the location for her studio.

Duffy Frames New Act

James Duffy, formerly of Duffy and Lorenz and Duffy and Ingliss, and whose last stage engagement was with Captain Frank Tinney's "Atta Boy" show, has framed a new "double" act for vaudeville.

Philmer Working Again

Less Philmer of the Philmers, who fell from a wire while doing his act recently in Ala. and dislocated his shoulder blade, has returned to work.



Campbell

Just emerging from the tulle is Janet Adair. This week she is playing the Majestic, Dallas, Tex. Among her songs is "And That Ain't All"

TAKING ENCORES



The Mellette Sisters look so much alike they themselves hardly know which one is which. In Montreal this week one of the numbers they sing and dance to is "Himalaya"



The Misses Howard and Sadler are one of the cleverest of two woman acts in the three-a-day houses. During their act they sing "You're an Old Sweetheart of Mine"



Unity
Jim Toney and Ann Norman are presenting their act which they call "You Know What I Mean" at the Alhambra this week. During it they sing "I'm Forever Blowing Bubbles."

VAUDEVILLE VOLLEYS—From

A MISTAKE was what started Frances Kennedy on the road to prominent vaudeville recognition and competent acting in productions. Fate certainly plays strange tricks. She made her theatrical debut with the late Anna Held, thinking perhaps in those days that in order to cling to the upmost round of the theatrical ladder even though one's finger nails must be torn beyond the manicurist's recuperation, one must pose like an Easter Lily. But there probably was some kind of a mystic power hovering about her which caused her to stumble when she skipped on the stage. The audience laughed, but it was not that kind which revelled in cruel glee when a cop pinched "Country Club Johnny" who sports an automobile on ma's fat pocketbook. Their joy took the optimistic route. A supposedly rehearsed scene was the mental signal that turned their ha ha's thusly. Miss Held heard the laughter in her dressing room. She racked her brain but couldn't remember any place in that particular part of the manuscript where there could possibly be a laugh. Immediately she went on a discovering tour. When she beheld what had happened to Miss Kennedy, her eyes this time really couldn't behave. Identical as did the audience her eye lids crinkled. Unlike most stars, when a hit is made, she ordered that tumbling to be retained.

But the kind Gods still hovered about Miss Kennedy for as it is the case with most actresses, her first success did not mould her into a theatrical pattern never to be revamped. If so, doubtless she would be billed as "Tumbling Frances" instead of "Vaudeville's Merriest Comedienne" and what a contrast it would be to her present cordial dignity.

We ask Mrs. A. Starr Best of Evanston, Illinois, which is near many of Miss Kennedy's Chicago triumphs, who has told us personally, how she admired clean comedy, why her Drama League hasn't issued a bulletin recommending Miss Kennedy's wholesome work, and another one for her art of depicting the customary light headed society woman which is ninety per cent a fae simile of many we have known? To account for the other ten per cent we credit it to Miss Kennedy's diction and acting mechanics which give the urchins up in the last row of the last balcony value received for their money. There is never a syllable lost in her songs or speech.

Another Installment About Frances Kennedy Will Appear Soon

Little Lord Roberts, Not a Good Mixer

When we said good morning to Little Lord Roberts the other day, he was a trifle stuck-up. He was very reluctant to talk. In this feature, he differs from Little Billy. The latter is a cordial chap and never assumes the air of a grand opera singer. He is more sensible in his dress, too. Little Lord Roberts carries a cane and walks with the slow tread of an old time tragedian. In regard to such an affectation on working days we have never seen Little Billy with such a

Frances Kennedy's Start—Edgar Allen Woolf's Catalog—Some Ideas On Blue Lines—Verne Sadler Acts Real Drama—Marie Dressler a Rescuer

Next week read about Mrs. Jimmy Barry's Japanese presents and a chat with Ward and Fox on old times.

instrument. He saunters along like a college youth with his hands in his pockets. He's never up stage, either, which is the beginning of the road to ruin. Little Lord Roberts did finally spend a few words. He said, "I prefer to play before women and children, rather than men. They are more appreciative." This is a wise thought, but My Lord, if you are to progress as an actor, you must play to humanity. Lay aside your high tone manners.

Marie Dressler Funnier than Ever

A week ago Friday night we saw Marie Dressler at the Orpheum, Brooklyn. Never in our lives have we seen her cut up more—even at her recent Palace engagement. And it was legitimate, too. We have followed her work for many years. Not once did we leave without an aching face. Talk about vaudeville artists getting social recognition. Miss Dressler leads them all. Once she was in a company at Halnorth's Gardens, Cleveland, Ohio, which was doing poor business. In vain did the other actors work and the director bring forth innovations, but the audience dwindled and dwindled. Gradually, the few that were left as weekly patrons began to notice there was somebody more human than grease paint in the company. From mouth to mouth they began to recommend a certain Miss Dressler. Sometimes it was Mary Dressler, then May, then Fay. But eventually her correct name became photographed on their tongues as clearly as their own names.

During those dog days this infant and voluntary publicity campaign grew into presidential proportions. Society women who were stranded in the city's summer heat and who even never allowed their pictures in the papers, began to drop into the theater to see the girl who could make anyone laugh, when all were human fountains. Mrs. Gordon, one of the most exclusive of the society women of that city as well as in the entire country, saw the great future which lay before Miss Dressler. Her patronage began to drum up trade. Mrs. Edmund Nash Morgan was another who bought tickets and sent friends to the theater. For the rest of the season the company, on account of Miss Dressler's great fun, flourished with a truly abundant prosperity.

Miss Dressler, with many following successes perhaps, has forgotten this event. But we who visit just about ten vaudeville performances a day, stand firm and say she is the funniest woman on the American stage.

Edgar Allen Woolf, a Historian

Hark, you critics when you are in doubt about stage ancestry, call on Edgar Allen Woolf. He knows the family tree and all its tribu-

ties of everything theatrical for the last forty years although he is far below that stage of life's journey. We wish that more of Edgar's pen children were doing their stunts in the two-a-day.

Verne Sadler's Nerve

The clown did his antics. The audience laughed and applauded again and again. Finally, he came out, said, "At last, I can laugh no more, my wife is dead." When we were in knickerbockers we read this in a story many times. A few days ago at Proctor's 125th Street Theater, Verne Sadler of Howard and Sadler, one of the funniest sister teams we ever saw in a three show house, had somewhat of a similar experience only the audience never knew that just before she went on a telegram had announced her sister's death in Chicago. We saw her stagger when we were back stage at the time. "Do not stop the performance," she said, "I'll go on, and not to interrupt the evening performance I'll appear also and take the last train" she said bravely to Assistant Manager O'Neil. Outside of literature we have never been so near to such a situation. Silently and to be frank, we curiously crept to a seat in a box behind a post to watch this real drama of life. We expected a sob, a tragic break down. But line after line of nonsense she chattered in answers to Miss Howard's banter. And the audience applauded and she came on again and again. In fact, this team stopped the show. We detected only one little choke in this riot of mirth. When the end of the act finally arrived from a front view she was smiling and made no explanation to the audience that her sister had passed on, but as our location was such that we could see partially behind scenes, her face when once beyond audience view, even in make-up was like an old woman's in pain.

The Propriety of Blue Lines

We like blue lines when they are spoken from picturesque characters, who even the innocent child would know are as lovable as Santa Claus. For instance, when the novel, "David Harum," dawned on the literary horizon, a number of years ago, it contained blue lines which even made those laugh who were so religious that they refused to read the news items in the Sunday newspapers. They were woven into this novel something like this,—When countrified David Harum and his wife visited the city and went to a show for the first time in their lives, they by mistake got into a joint which was masquerading under theatrical nomenclature. Harum related afterwards what some of the jokes were. Two of the bluest ones were "To all hu-

man appearances you c'd 'a' covered every dumb thing she had on with a postage stamp." His wife immediately to cleanse her conscience chirped up and said, "I was so ashamed afterwards that I took my clothes off in the dark."

This book was one of the most popular among the best sellers ever printed in the United States. We have once in our lives known a few ministers and deacons and they told us that they had read this particular chapter and laughed genuinely. We cite these excerpts for the reason that we believe that blue lines when properly woven into vaudeville material have as legitimate a place there as in literature. One of the latest blue lines which we stamp with our approval is in Percy Pollock's "The Ballet Girl," last week at the Fifth Avenue Theater. An old rube doctor is called to attend to a dancing girl's sprained ankle. During this delectable examination the laundry man brings in a package containing one pair of tights and demands five dollars for washing them. "Five Dollars, five dollars, why don't they white wash the girls' legs," the gentle old doctor says with economical inflection of voice. We have heard that this line has been commented upon unfavorably. If so, we wish to call managers' attention to the aforementioned blue lines in the best seller spoken in the same style of a country gentlemen and ask why there is any sense of making an objection.

What we do object to, however, are such lines as used by Dietrich and Vincent. One of them who is on the stage asks his partner who is guying him while seated in the audience why he does not come up on the stage and prove his own worth as an entertainer. To which invitation he replies, that he is not able to do so because he can't find a button. What difference does that make, asks the one dazzling in the foot-lights. The other, seated right among school children, answers "If you knew where that button belongs—" When you censor, Messrs Managers, think about the social and civic status of the dramatic character who speaks the blue line, before you begin to swing your blue pencils.

An Interesting Trio

Meyers, Loyd and Malden, we discovered one afternoon at an up-town theater. We hadn't heard of them before. The first thing that struck us was their freshness of spirit. When we inquired about them, we found why they have such buoyant spirits. Both the boys had been in service and are all keyed up with the enthusiasm which out-door living gives one. Sid Meyers was in the Medical Corps. Ed Malden was in the 305th Engineers Division, and actually went over the top to see the whites of Fritz's eyes. Each of the boys, thank heaven, while you may not think they dance athletically according to "Hoyle," do dance like real men and one can see that their steps are executed with real brawn and muscle. Helen Loyd is a Ned Weyburn graduate and was rated one of the best dancers in the Winter Garden.

EMMA CARUS AND SWEATMAN'S JAZZ TRIO AMONG NEW ACTS

Emma Carus

Since she recently appeared in New York, Emma Carus has made an entire change of material with the exception of one song, *When the Fighting Irish Come Home*. Her new songs and stories are especially good, and when she has good stuff—well everyone knows how she can put it over. She is the same familiar and inimitable Emma Carus.

The best of her new songs is *Oh How She Can Dance*. It is, as you might say, illustrated with sketches. The song just suits her. Two of her numbers she does with her pianist-assistant, J. Walker Leopold, a personable young man with certain ability. They are *I'm Glad You're Not that kind of a Baby* and *Has Anybody Seen My Cat*, two excellent numbers. Her introductory song is *I'm Mighty Glad to Get Back to My Home Town*, which is a fine opening. She follows this with a monologue that is bright and clever to the nth degree, an ideal combination of good delivery and humorous material, revolving mostly on sporting items and taxis which unless we err, was written by Jack Lait. Mr. Leopold has a solo, while Miss Carus makes a costume change for her Irish number, singing *Everybody Loves You When You Smile*.

TIDDEN.

Nan Hewins and Co.

Nan Hewins' company as is so often the case, includes one man, and one only whose name for some reason is not given in the billing. The sketch is called "It Happened in Loneyville," and it might as well be called that as anything else. It deals with a silly romance of a chambermaid in a rube hotel and a stranded actor. There is neither comedy, drama, characterization, nor good acting in the turn, and never for an instant is there credibility. MARTIN.

Jack Lipton

Jack Lipton is first heard singing off stage in a tenor and he enters still singing in that register. Then he suddenly goes to a lower register. Imitations of a banjo and phonograph are applauded generously. The song, *I Am Sorry That I Made You Cry*, also helped him get over. The matinee idol appearance took with some of the girls present. He has personality, too. These features will help greatly when booked in houses located near girls' schools. HIGGINS.

Charles B. Lawlor and Daughters

The principal claim to distinction that Charles B. Lawlor can claim is having written the famous song, "The Sidewalks of New York" about a quarter of a century ago. The present act which he is offering with the assistance of his two daughters, contain that old favorite as well as other songs presumably by Lawlor, also. The act offers little in the way of entertainment. One of the daughters has possibilities of a good voice, but the other is almost totally inaudible. Much doctoring is in store for the act before it can hope to be received with approbation.

MARTIN.

Wilbur C. Sweatman's "Jazzartists"

A jazz act which is conducted along discriminating conduct—that is without the artists turning their offering into a gymnasium, is the vaudeville social standing of Wilbur C. Sweatman's Jazzartists. Musically in this line of work they rank high, too. Sweatman very successfully executed a repertoire of clarinette and saxophone numbers. The drummer works in the orchestra, which is the novelty of the affair. This is legitimate enough, but some of the audience, especially those in the rear, were not aware that he belonged to the organization. Either on a placard or on the program, this fact should be mentioned, even though the name is used as Sweatman's Trio. At Proctor's 125th they were a bona fide hit and will go equally well at a big time house.

HIGGINS.

Jean Moore

Many new changes have been made into Jean Moore's act since it opened about six weeks ago. In the first place her accompanist Ray Daghestan was replaced by Roland Sheldon. Another vital re-arrangement was the pink and blue pajamas worn by her and displayed picturesquely while she sits upon a baby grand piano. When she first tried out at the 81st Street theater she did not carry the basket of flowers. However, she incorporated this business when at Proctor's 125th street theatre and it improved the act. It was also retained last Saturday night at Keeney's Newark theater where the reviewer never saw the act unfold with better space.

HIGGINS.

Mr. and Mrs. Jimmy Barry

Owing to the illness of Jimmy Barry on Monday afternoon, the Barrys' act, "The Rube," could not be included in the general review of the bill at that time. However, he appeared later in the week, and a study was especially made of the offering. Regarding their absence Monday, the most significant thing was the bona-fide regret expressed by laymen present. However, among them was a criticism from a party that said he wanted to see them in a new act. As the reviewer looked at the speaker as he passed him in the middle entrance door of the Palace, the person looked like a wine agent devotee of girl shows. Thus his tastes ran. Truly the Barrys' act is not new, hot brass like some new offerings—too hot to look at and so brassy as to make "gall" jealous that they can still receive booking office invitations. A high-tone critic might state that much of their act is patter and gag lines. This is true. But it is all strung together like beads on a string. It so demonstrated by having a real climax as an ending. It is constructed along the lines of O. Henry and Guy de Maupassant. This proves that if the best rube act in vaudeville can contain a story, it smashes in the face those vaudevillians and managers who have told the reviewer such material can't get the vote in the two-a-day's court of honor.

HIGGINS.

(New Acts Continued on page 881)

RUTH ROYE HEADS BILL AT ALHAMBRA

Watson, Toney and Norman, and Tannen also Featured

Warm weather and its accompanying lethargy once more characterized the Monday matinee at the Alhambra. The bill is particularly strenuous, consisting almost entirely of acts requiring physical exertion. But there was no indifference on the part of the performers, it was all with the audience. They, none too strong numerically, sat themselves down and dared anybody to entertain them—which is not the best method of eliciting a good performance.

The only substantial hit on the bill was registered by Ruth Roye in next to closing position. She was forced to respond to an encore and could have come back again if she had cared to. The bill's next best bet was the Four Readings who opened the festivities. Theirs is an exceptional acrobatic act. Their tricks are new, cleanly executed, and live up to their billing of "sensational." Lexey and Rome did very well in second place. O'Donnell and Clair offered their "Piano Tuner" skit in third place, and Toney and Norman followed. Even these Harlan favorites did not do as well as might be expected. Princess Radjah closed the first half, and Julius Tannen opened the last half. His success was conspicuous by its absence, and that through no fault of his own. He cut his stuff short, walked out, and did not even return for a bow. Harry Watson followed him and deserved a great deal more enthusiasm than he aroused. Next came Ruth Roye, and the Buch Brothers brought things to an end at four forty-five. Nobody walked out, perhaps because it was early, or perhaps because the particular Buch Brother who spits beans interested them.

MARTIN.

Crackerjack Bill at Proctor's 125th

A bill even with a few tryouts was presented for the last half of the week that demonstrated the management had been hobnobbing with the booking office in order to weave together an unusual vaudeville performance for a three-show house. To prove the bill was good Morris and Campbell were there. When they were in Washington this winter they absolutely stopped the show witnessed by the reviewer, who was in a party of Government officials and the audience also contained Senators and other higher-ups. At Proctor's 125th Street this team did not work one iota less. Next in ability were Ryan and Healy. They were good at the Fifth Avenue and went equally as well at this theater. Note must be made of their clear cut methods. The slight chap who had much straight talk in the song *Friends* and also comments on the whiskey bottle soon to seek its grave had excellent diction, always obtaining a good satirical tone. The Bandys were excellent cloggers. Children in the audience Friday enjoyed Howard's Ponies, as did the elders, too. Eadie and Ramsden, with a big Orpheum contract in their pockets, strove hard and successfully conquered. Another bang up act was Sweatman's Jazz Artists. HIGGINS.

DRAMATIC MIRROR

INTERESTING BILL AT THE RIVERSIDE

Emma Carus and "Putting It Over" Main Features

On Monday afternoon the reception of the acts at the Riverside Theater was rather unusual. As each number presented its routine it seemed as though that particular act was going to be a flop. The audience did not respond. Good stuff went by the board, neat work was not applauded and worthy efforts seemed wasted. The crowd appeared to be suffering from the weather. But, when each number closed the house burst into spontaneous applause and most of the turns were called back many times. The audience most emphatically came to life.

The principal attractions were Emma Carus, who closed the first half and "Putting It Over," which consumed most of the latter half and closed the show. Miss Carus, assisted by J. Walter Leopold, introduced new material, which is reviewed under new acts. "Putting It Over," the soldier tabloid musical comedy, in which some of the troupe play female roles, proved, next to Miss Carus, the hit of the show.

The bill opened with the Three Daring Sisters, aerial artists of considerable ability. They were followed by Kharum, a pianist, rendering mostly classical numbers. Position three was held down by Billy Halligan and Dama Sykes, presenting their "Somewhere in Jersey." Buster Santos and Jacque Hayes, the two extremes in weight, had a hard time of it for a while in following an earnest Salvation Army appeal, but they soon got going well.

Captain Gruber and Mlle. Adelina, who have trained an elephant, a horse, a pony and a dog to do many interesting stunts, opened the second half. Harry Mayo and Basil Lynn, with ease and neatness in delivery put over their good talking material, and Mayo, who was at one time a member of the Empire City Four, sang extremely well.

TIDDEN.

Howard's Ponies at Harlem Opera House First Half

The first half of the week at the Harlem Opera House is ushered in by Howard's Ponies and six other acts. King and Brown are one-legged acrobats in a toy shop setting. Dunlay and Merrill offer songs and patter, and Harvey, Henry and Grayce chat and play horns. Nan Hewins and Company have a sketch which is reviewed elsewhere. Charles B. Lawlor and Daughters offer an act which is also reviewed elsewhere. Oscar Lorraine, an eccentric comedian, shares headline honors with Howard's animal act.

MARTIN.

Varied Bill at 23d Street During First Half

McDevitt, Kelly and Lucey and John T. Kelly are headlining a bill of good and fair acts at Proctor's Twenty-third Street the first three days of the week. The former trio present their really humorous "The Piano Movers," which pleased a full house immensely. Mr. Kelly and two assistants presented a sketch called "A Game of Con," which has an old theme but which was nevertheless well received.

TIDDEN.

SMASHING HITS AT THE PALACE

"Not Yet Marie", Henry Lewis and Frisco on Bill

Jack Morrissey and Company opened the performance Monday afternoon to a well filled house. Their roping and whip-cracking stunts, however, would have rung applause from a third filled house. Morrissey's partner should have his eyes insured from the risks he runs from the whips curling about them within a fraction of an inch. The reviewer marveled at their work at the Fifth Avenue and a repetition did not lessen its entertainment values. The LeGrops, thankfully, do not make their pantomimic contortions morbidly gymnastic, although, they bend up like safety pins, they are always graceful.

Frank Stammers who wrote "Not Yet, Marie," certainly has a grudge against old men's homes. The moral of his delightful musical comedie was that no man was too old for wine, women and song. But best all through its capers it had a story.

To those young authors who want to write vaudeville farces—and there was one sitting in the last lower left hand box with one in his pocket—the lines of Moran and Mack should be studied by following them around at the various theaters for about ten weeks. It is guaranteed their pen will take on a few comical twists. This team was a riot.

A second week's engagement did not decrease Bessie Clayton's popularity. Her feet captivated as usual. Also her company's stepping was all there with artistic stuff which needed no dictionary to observe what they were doing.

Frisco, like his name, was as frisky as ever. He was drollly funny, too. Like Bessie Clayton, one can see he loves his work. Not per the methods of amateur, but for the enthusiasm of doing something new is the spirit which seems to create his steps.

Henry "Squidgulum" Lewis began to much applause. Doubtless, many of the audience knew his act almost as well as he, but even a stock actor—present—after sixty-three weeks of two-a-day work in a stock company in Portland, Oregon, just closed a week ago, laughed like a care-free boy.

HIGGINS.

Good Bill at the Jefferson

A capacity audience welcomed Frank Shields a fair opening act. His rope tricks won some applause. However, it was Henry and Adelaide being revealed just as models in two shop windows that made the audience sit up. The young chap trying on the different clothing in the show window was novel and earned applause. Temptation had all the musical comedy furnishing and told a story which entertained. It did not drag but kept its incidents a-humming and the audience intensely interested. Flora Rich filled her allotted time fairly well. Very pretty dancing pictures were made by Rives and Roberts. The jokes reeled off by Harry Green each received abundant laughter. Travilla Girlie and Seal, an excellent diving act closed the bill.

HIGGINS.



VAUDEVILLIANS—By Randall

Frances Kennedy Tops Fifth Avenue First Half

A drowsy, sleepy audience was given a good shake by Frances Kennedy. One was nodding and a girl was reading a letter. After her appearance, his eye lashes were not on speaking terms and the girl's letter dropped to the floor. Miss Kennedy has forsaken her greenish blue dress which she wore at the Palace last week for a red one.

Whipple-Huston Company had some good business in their act. The man knows something about characterizing a song. The girl was attractive and really worked hard.

Bender and Meehan, a new act, had a hard time to get over.

The Crisis was another new act.

HIGGINS.

Moss and Frye on Last Half Bill at Harlem Opera House

Moss and Frye, were indisputably the bright and shining light of the last half bill at the Harlem Opera House. They are unfailingly funny and their harmony never fails to draw a big hand. Others who were on the program were Turelly, who opened the bill with a comedy mouth-organ act; Conrad and Mayo, a team of particularly nutty nut comedians; John T. Kelly and Co., in a sketch called "A Game of Con;" Adler and Dunbar, in imitations of barnyard fowls, etc., and the Three O'Gorman Girls in a pictorially pleasing revue.

MARTIN.

Heath's Revue Tops Last Half Bill at 23d Street

Bobby Heath's Revue, consisting of Heath and four good looking girls, all of whom do a specialty, topped a program that seemed to please a crowded house on Thursday.

Raymond Wilbert, a clever hoop roller and juggler, opened the bill. He was followed by Lynn and Bergen, a typical man and woman patter act. The Wilton Sisters went especially well and were called out for many encores. Clarence Oliver and Georgie Olp presented a neat sketch. Keating and Walton indulged in some rather rough comedy that got over. Frank Bush came near wearing out his welcome by staying on too long.

TIDDEN.

MANY FEATURES ON ROYAL BILL

Sinclair and Gaspar Score Hit —Cullen, Hussey and Cantwell and Walker on Program

In the opening number, Edmund Gingras, the military athlete, caught massive cannon balls on the back of his neck.

Johnny Cantwell and Reta Walker smiled and sang and told stories of their days in France. It does seem as though they could make a better selection of anecdotes than the old, old gags they spring. The Yip! Yip! Yaphankers performed next, and made their usual hit.

Then the placards at each side of the stage announced Sinclair & Gaspar. The team is of two really good looking girls with a winsome charm of manner that is born not only of their inherent pulchritude, but also their dainty speech and singing. They wear some marvelously pretty stage clothes, and were the unqualified hit of the entire bill.

The four Marx Brothers closed before intermission. The act consists of five women of assorted sizes, a large gentleman, probably their father, and the four brothers Marx. At times during the act there are faint promises that it is shortly going to get better, but nothing comes of it. The entire family are quite justly proud of one of the boys, for he is a real comedian.

James H. Cullen came out of the West and won the hearts of all the elderly ladies in the Royal. Neither was it any strain on the younger folk to listen, as well. Incidentally, Mr. Cullen administered the best and most gentlemanly kind of rebuke to some gallery toughs who became noisy during his act.

Jimmy Hussey assisted by William Worsley reproduced their old military playlet. The only change in their regular routine lay in some of Mr. Hussey's interjected *sotto voce* remarks, and it is certain that they were not in English. The program was wound up by Maria Lo in a poshing act. She was well received.

RANDALL.

Fair Bill at 58th for Last Half

Unfortunately the reviewer saw Howard and Sadler at a supper show at the 58th, and either they had cut considerable of their good material out or the stage manager ordered brevity on account of the performance's time. Still, they received more laughs than the other performers. Their singing *Mammie o' Mine* was an applause-puller, too. Another fun dispenser was Will Archer, a little apple dumpling of a chap. He fished in some good laughs. However, he overacted his recitation in a spot while electric brilliancy somewhat distorted his features rather than illuminated them. Lillian Herlein did as well as when she was over at the Bushwick Theater. When she has a chance to develop her personality she'll advance more rapidly. Just amiable jugglers are the Siras. Credit to them for their costumes, however. Since they tried out at Proctor's 125th Street, where they went well, Dobbs and Welch have improved. Millery and Lyle were fair.

HIGGINS.

TWO SKETCHES WIN AT COLONIAL

Emma Dunn and Gallagher and Rolley Appear in Effective Acts

Two sketches, one a comedy and the other a travesty, stand out on the new bill at the Colonial. The former, written by John Stokes, presents Emma Dunn in a sympathetic role which she plays with effective repression and sincerity. Entitled "Only a Tea Cup," it is a sentimental trifle dealing with the influence of a passing stranger in soothing a domestic storm of a young couple. A sudden quarrel threatens to separate the two whereupon enters the stranger who relates that she is about to be remarried to the man she left in a similar crisis. The sketch is well written and acted.

Ed Gallagher and Joe Rolley offered a hilarious military travesty called "The Battle of Whattheuse." The chief character is an irrepressible negro indifferent to bullets as he is to the authority of his superior officers. And the scene is adjacent to No Man's Land. It provided a loud laughing mark of the program.

Joseph E. Howard presented his "Song Bird Revue," with Ethelyn Clark and company. The act is well conceived and produced and consists of the presentation of Howard's songs in situations and atmosphere which suit them.

George Jessel displayed enough assurance for half a dozen vocalists. But he scored strongly, particularly in the gallery. He has faithfully studied the methods of Al Jolson and Eddie Cantor in his singing. His best number is *Oui Oui*. Bryan Lee and Mary Cranston have a song romance with a military background, the melody part of which is good. However, their patter needs freshening badly.

Lee Rose and Katheryn Moon danced with effective zip. Herbert Williams and Hilda Wolfus appeared in their amusing patter act, "Hark" and Edward Marshall chalked and talked into favor.

REID.

S. R. O. Starts Fifth Avenue for Last Half

Before Mabel Burke had done her singing stunt, there wasn't any standing room left. Clyde Nelson and company were a poor juggling act. If the house had not been filled it would not have mattered much, but the audience was there and expected something worth while. Janet Moore's personality is not strong enough to be a single. She made her final exit on minimum applause. Wilfred Clark and Company have a sketch with a good idea which could be worked up much better. However, they pleased the audience. Patricola is getting to be almost as permanent a fixture at this theater as Mabel Burke. She certainly has personality. The following act was James "Fat" Thompson—this reads as if it was a single act. However, it is a team of black face comedians who win easy laughs with throwing white wash mixture. Mary Hayes made a big hit in singing *Everybody Wants the Key to My Cellar*. Her imitations were excellent and she received enough applause to satisfy any artiste.

HIGGINS.

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HIT No. 7
"INDIANOLA"
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HIT No. 8
"PAHJAMAH"
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HIT No. 9
"KENTUCKY DREAM"
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HIT No. 10
"DIXIE IS DIXIE ONCE MORE"
Some DIXIE Song

IN THE SONG SHOP

Anatol Friedland Quits Firm of Gilbert and Friedland—A Growing Evil—There Are Smiles
—Don't Pick on Stern

By E. M. WICKES.

LAST week Anatol Friedland disposed of his stock in the firm of Gilbert & Friedland, music publishers, to Maxwell Silver, the general manager. It is understood that Friedland received \$25,000 for his holdings. With Wolfe Gilbert at the head, the firm will continue to do business under its original name.

Gilbert and Friedland have been together for a number of years as writers, vaudeville entertainers, and publishers. And from the outset, when Gilbert took charge of the professional department of Jos. W. Stern & Co., they have always been successful. The best proof that they have been winners as publishers, although they have been in business but two years, is the fact that Friedland could obtain \$25,000 for his share. Gilbert will continue with his act in vaudeville, with Leon Flatow at the piano, and Miss Fritzie Leyton taking the part of the stage struck maid.

As the firm has big hits in "Singapore," "I Found You," "Pig Latin Love," "Bring Back Those Wonderful Days," and "Mending A Heart," it looks like a pretty soft thing for Maxwell Silver.

There Are Smiles

When "Smiles" was shown to some wiseacres at the beginning of its career they thought it was a piece of junk. One publisher who would give half his business to get a hit like "Smiles" turned it down when it was offered to him. And a big phonograph company had a record of it on its shelf for six months. The manager didn't think it was worth a hill of beans and wouldn't list it until Remick started it going. Maybe the same fellow thought the same about "Till We Meet Again" when he first heard it.

A Growing Evil

When Twenty-eighth street was the stamping ground of song writers and publishers the practice of infringing on titles was common with many. Recently this sort of artifice has been very much in evidence. The latest case to crop up has to do with L. Wolfe Gilbert. About six weeks ago he released a song called "Mending A Heart." Now, after getting the number started, he objects to having Waterson, Berlin & Snyder bring out a song entitled, "Mending A Mother's Heart."

"It may not be a steal," Joe Cooper grinned the other day, while referring to the matter, "but it's funny they didn't think of that title until a week ago. You know when Gilbert finished the number I took the manuscript up to Waterson's office to see if I could get Belle Baker to use it. Maurice Abrams, after seeing it, said he thought it was a world beater. And a few days later in a restaurant he told Gilbert that it was the best lyric that Gilbert ever turned out. And the birds who wrote the 'Mother Heart' thing must have thought it was the goods too, for they didn't

wait very long to grind out a poor imitation."

Still, Gilbert should have little cause to worry, as Mr. Waterson has been elected President of the Music Publishers Protective Association, and this organization is trying to eliminate this very practice. And if Mr. Waterson doesn't try to protect Gilbert and other publishers, then what's the sense of making him president or having an association?

Don't Pick on Stern

Some day, maybe a thousand years from now, a certain element in the song game will realize that it doesn't pay to infringe on songs published by Jos. W. Stern & Co. In the past many have tried it, but in practically every case the offender has lost out, even when the matter went to court. E. B. Marks and Jos. W. Stern are about as keen on business deals, infringements, prior claims, and copyrights as any two men that ever hit the music business. They don't buy songs like they might buy a cigar. Before they sign contracts they know what they are getting, and are positive that they are entitled to every one-thousandth part of a composition before they accept it. Just now they are having a little trouble with their latest hit, "Dixie Once More." To those on the inside, it's a foregone conclusion that Stern will win in a walk. Do you ever see him lose out?

Dick Gerard Home

Dick Gerard, author of "Sweet Adeline," and others is back from France, after having travelled all over Europe. He said that when he left Paris the big hits in Paris were: "Smiles," "Ja Da," "Till We Meet Again," "Everything is Peaches Down in Georgia," "Missouri Waltz," "I'm Glad I Can Make You Cry," "Indianola," "I Want A Doll," "Kisses" and a few Shimmie numbers. Gerard intends to get busy writing songs again.

Coming and Going

Fred Fisher, who has been ill with a heavy cold, expects to get some unusual publicity on his "Red Lantern."

It is about time that the Kings of Harmony got together and organized a new club.

"Pahjamah," "Tears of Love," and "Himalaya," show every indication of a real clean-up for Jos. W. Stern & Co.

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"Jazzing Sam from Alabama" is published by the Butler Music Co., 1121 Broadway, New York. The number is getting a big play in all of the well known cabarets.

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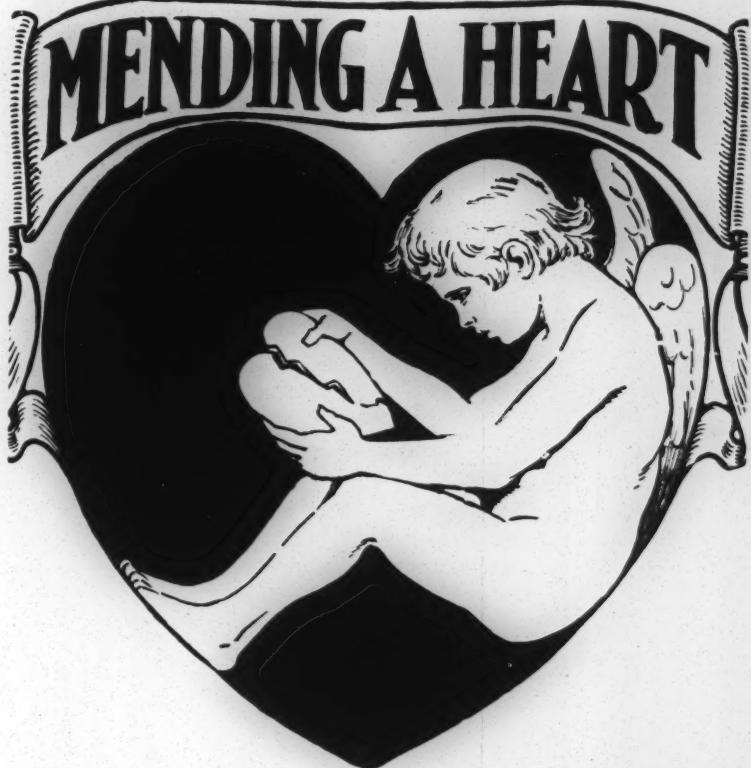
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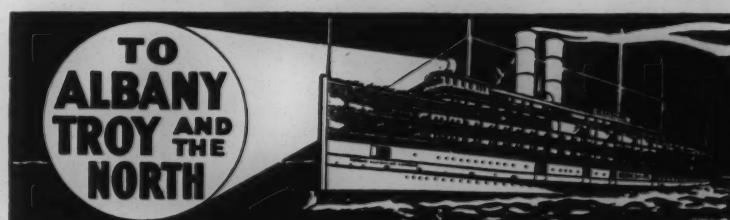
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SWINGING 'ROUND THE EASTERN CIRCUITS

BUFFALO: SHEA'S—The feature attraction at Shea's is Toto, the world's greatest clown, and he keeps his audiences rolicking in laughter; Alan Brook's sketch "Dollars and Sense" won popular approval; Georgie Price is clever in "A Little Bit of Everything," he does some good imitations; the others were also good. **BARKER.**

CINCINNATI: KEITH'S—Hobart Bosworth in his own dramatization of Jack London's "The Sea Wolf," interested large audiences early in the week, but was withdrawn before the week was up. A substitute act failed to measure up. Warren Gault and Joe Sherman, late of the 136 F. A., A. E. F., were also fillers for the week-end. Bryan and Broderick closed an otherwise mediocre bill with a very clever dancing act that should have been featured. As it was, few of the audience remained to see it, thereby missing a genuine treat. Lillian Berse in "Sweeties" did fairly well. Summer "Vodvil" follows. **GOLDENBURG.**

CLEVELAND: HIPPODROME—Marie Cahill headed this week's bill at B. F. Keith's Hippodrome. This was Miss Cahill's first local appearance in vaudeville, and her first appearance here in any entertainment for many years. She was royally received. Her new songs were *The Darndest Blues* and *You Can't Get Lovin's When There Aint No Love*. The U. S. Jazz Band, consisting of twenty-five sailors with Ensign Alfred J. Moore conducting, made a tremendous hit. One of the boys sang *Dixieland*. Other numbers on the bill were: John Gardner and Marie Hartman in "Before and After Marriage"; Eddie Nelson and Dell Chain in comical nonsense; and a couple of songs, *Give the Navy a Little Credit* and *Where the Morning Glories Grow*; Ara Sisters, in original dances; Lillian Fitzgerald, a clever song satirist; Foley and O'Neil, nifty comedians, and the Upside Down Millettes.

MILES:—The Miles Theater was turned into circus ground this week, when Hill's Comedy Circus, a complete miniature entertainment of the ring, was given first place on the bill. In addition, there was a regular vaudeville program. **LOEB.**

FALL RIVER: EMPIRE—Bill 19-24, Wellington and Sylvia, a good comedy act; Jessie Reed; "The Duquesne Comedy Four" singing "Till We Meet Again" and "How Are You Going to Keep Them Down on the Farm"; Ko Ko Carnival Co.; Hyman Adler and Co. in a fine one act playlet "The Result"; Catherine Crawford and Her Fashion Girls; Darras Bros.; Al Taylor, Ed Lord and Margaret Fuller, and Jack King and Morton Harvey pleased a very large attendance the week of May 19. **GEE.**

INDIANAPOLIS: KEITH'S—Although last week was to have been the windup of the big time season, another week was added for good measure, with Ray Samuels topping the bill with her songs, *The Older They Get, There's a Skeleton in Her Closet*, Hiram Brown, *Good-Bye Wild Women* to big applause. Smith

and Kaufman offered *Wild Night, Friends and I'm Going to Settle Down Outside of London Town*. Lem Maire and Hayes; Gillen and Mulcahy; Wanzer and Palmer; Elsie Williams and Co. in "Who's to Blame?"; Alma and the Merriman Girls and Canton Trio rounded out the bill. Summer vaudeville follows week May 26. **KIRKWOOD.**

MONTREAL: PRINCESS—Edna Goodrich in "The Mannequin" is the headliner at this house. It is a clever sketch and gives Miss Goodrich a chance to wear some wonderful gowns besides acting well. Ben Bernie, humorous violinist, Mignon, impersonator, and Billy Reeves in the "Right Key to the Wrong Flat" are other items of merit. In fact the whole program is a good one. **LOEW'S:**—"The Owl," a sketch interspersed with good music and dances, and with Phil E. Adams in the leading role, is the chief feature here. **ST. DENIS:**—Young and Wheeler in a fine musical act are the headliner, and the bill contains a good mingling of singing, dancing and acrobatic work. **TREMAYNE.**

PITTSBURG: DAVIS—The Thomas Duray Company were featured in "For Pity's Sake," and drew much laughter. Emma Stephens and James J. Morton won favor in songs. The "Yip Yip Yaphankers" took the house with acrobatic stunts and dancing. Lou Holtz, Dan Bruce and Margot Duffet, Frank Davis and Delle Darbell, Sam Green and Joe De Leir, and the O'Mearas, completed the well-balanced bill. **LOEW'S LYCEUM:**—"Just a Girl," a tabloid musical comedy, and the dialogue singing of Swartz and Clifford were the features. The Three Lees, Mack and Paglia, Le Hoern and Du Preece, completed the bill. **LATUS.**

TORONTO: SHEA'S—Geo. MacFarland headed the bill for the week of May 19, with his pleasing songs, but one would like to hear such a splendid singer, in better music. Eva Taylor and company in a very timely satire "Virginia Rye," affords much amusement, and Ethel MacDonough scores with character songs. **LOEW'S:**—A musical offering, "A Birthday Party," with a cast of twenty people, proved an interesting and amusing item of this week's bill. Helen Morietti, a very dainty little singer, with a very fine voice, is pleasing, and Quigley and Fitzgerald have a line of really funny patter. **HIPPODROME:**—The Lewis Co., have a very striking novelty in their sketch, and James and Jessie Burns do some good dancing. Francis Renault Gown Show is lovely, and Harry Hermis is a good monologist. **DANTREE.**

WILKES-BARRE, PA.: POLI First Half—A very attractive bill was presented which included The Three Rozellas in unique comedy musical number; the Gautier dogs in a dog-gone act "The Bricklayers"; Albert Carlton, story teller and comedian, much applauded in his song rendition *The Valley on the Moon*, and others. Second Half—The musical comedy "What Could Be Sweeter" headed the bill, and proved a winner. Other numbers were Benn Smith, who knows some funny

stories, and Brent and Aubrey in a very artistic skating act. **BRIGGS.**

WASHINGTON: KEITH'S—An excellent bill was presented at this house, headed by Frisco, the unique dancer. He is ably assisted by agile Lorette MacDermott and a jazz band par excellence. "The Rainbow Cocktail," a musical fantasy, presented by Bruce de Lette and a company of seven won second honors. Will M. Cressy and Blanche Dayne met with a warm reception in "The Man Who Remembered." Other entertaining numbers embraced Dorothy Foye and sisters in a splendid turn; Bryan Lee and Mary Cranston in a delightful sketch; The Vivians in a remarkable shooting exhibition, and Ed Brendel and Flo Bert. **WARDE.**

• • •

AHEAD AND BACK

Walter Duggan, a former New York show agent, is still with the Army of Occupation in Germany but expects to be back in the States before the new road season sets in.

Joseph Spear is on Broadway, after having had 72 consecutive weeks, spent in three stands only, namely New York, Boston and Chicago. He was back with the original company of "Going Up."

Brightley Dayton is vacationing along Broadway. Dayton was with a moneymaker this season, handling the advance for one of Stern's "Twin Beds" companies. Dayton reports big takings on the Coast.

James Troop and Tom Hodgman are in New York, having closed their troupings with "Three Faces East" which closed its tour in Cleveland. Troop was back and Hodgman ahead.

Nic Waggoner is proud over the success of the show he was with this season, "Twin Beds." On the closing week in Brooklyn Nic had the orchestra on the stage every night. Waggoner says the show had a very good season.

Joseph Vion expects to enjoy himself this summer, with several jobs in the fall offing. He was last ahead of the Mary Ryan company, "The Little Teacher," which Joseph DeMilt managed on its western tour.

Louis Lissner, who managed the Drews during their tour in "Keep Her Smiling," was engaged last week to go to Detroit to handle the exhibition there of the Mack Sennett Bathing Girls with the new Mack Sennett film.

John Hope was manager and Frank Matthews, agent, of the "Going Up" company that closed its tour this month in Brooklyn. It was out 29 weeks.

Two of Cohan & Harris "A Tailormade Man" shows have closed. Charles Brown was agent with one troupe and Caldwell B. Caldwell, manager, while the other company, playing western dates, had James Moore back and John Payne, advance.

Rod Waggoner has returned from a flying trip to Detroit where he attended to some personal business. Waggoner recently returned from the road where he handled one of Plohn & Levy's shows.

Sydney Wire is on Broadway. Sydney has been upstate promoting big events for homecoming soldiers. He has a number of elaborate outdoor projects he will handle this summer.

DRAMATIC MIRROR

CHICAGO—MAJESTIC

Marie Dressler Welcomed as Headline Act

Marie Dressler topped the big bill here last week, and judging from the greeting Chicago was pleased to have her back. It was quite a treat to see her do a few "interpretations" in the manner of the Russian ballet. Other fine entertainers on the bill were Dolores Vallecita and her performing leopards, Sidney Towner, Seabury & Shaw, Tina Lerner, the Russian pianist, Al Shayne with Joe Sully, Rinaldo Brothers, Joe Laurie and Aleen Bronson in "Let 'er Go." Good business prevailed.

ATKINS.

CHICAGO—STATE LAKE

Regay and Sheehan Are Hit of Good Bill

This new vaudeville theater had another entertaining bill last week which was greeted by the usual packed houses. Regay and Sheehan, in "Five Foot Fancier" literally danced the audience off their feet and outshone the rest of the entertaining bill. "Rubeville" and the "Tennessee Ten," pleased highly; and Walter Brower took the house by storm with an original monologue. Charles and Madeline Dunbar, the Two Mizunas, Orville Stamp Yates and Reed also entertained.

ATKINS.

Round-Ups to Be Staged as Part of Moose Celebration in Aurora

Tex Austin, of Los Vegas, New Mexico, exponent and promoter of cowboy sports, has lined up a circuit of frontier day contests or Round-Ups that will place this sport on a solid footing in the East and Middle-West. The dates are as follows: Indianapolis, Indiana, June 9-10-11, Aurora, Ill., June 24-29, and Peoria, Illinois, July 4-5-6, with two others, of which the dates have not yet been announced, and then the world's championship frontier days contest in Chicago, which will probably take place about the middle or latter part of September, which will be a world's line-up of cowboy sports.

Aurora, Mooseheart and the Fox River Valley will be the mecca of thousands of the Loyal Order of Moose from throughout the United States and Canada, during the week of June 22-28. The big Round-Up contest will be held at the same time and be a feature of the Moose celebration.

Shadow Finn Returns

Shadow Finn, of Finn and Ford, who formerly did a dancing act in vaudeville, but has been overseas as a private with the old 69th Regiment, is back in New York expecting to be mustered out this week. Shadow plans a return to vaudeville, but with a new partner as his brother, Mickey Finn, is now working with his wife. Shadow Finn was gassed while on the fighting front.

Another Curtis Offspring

Fred C. Curtis, who books the vaudeville bills in the Keeney theaters via the Ben S. Moss books, is receiving congratulations upon the arrival of a baby boy at his home.

You want the services of a friendly, honest critic who writes himself, who knows the needs of the various magazines and publishing houses, who has the gift of finding out why a story or a poem or a book isn't as good as it promised to be when the writer planned it, and who is willing to draw on his own experience of editors to help you sell your work? This professional critic is interested in new writers and makes a business of hunting up information that will help them. Yes, we know that there are a good many critics who aren't honest, who have never written anything salable themselves, who are too lazy to study the market, and too afraid of losing a patron to tell him his work isn't good. We'd rather hold on to our reputation for truth than keep our very best patron. We won't flatter you to make you "come again," and we won't go at your manuscript with a sledge hammer in the hope of convincing you that we are abnormally honest. We try to see what you aimed to do in each manuscript and then to help to do that. If you need praise, you shall have it; if you need a kindly-pointing out of your faults, you shall have that. Sympathy and courtesy, combined with absolute frankness are what we promise you; and remember that we know the techniques of the various kinds of writing, and all the rounds of the ladder one must climb to get "into print."

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Alonzo Cox

A real novelty is the furniture and methods of shall we say Professor Cox's act. For he himself looks like one, and his silhouette machine appears to be an apparatus belonging to a physics laboratory of a college. However, to him many compliments for not chewing the classical rag about his art. He went straight into his routine as if he were working on a Henry Ford factory schedule, and began to cut pieces of paper into well-known characters of the late Theodore Roosevelt, Bryan and others. The shadows of these—silhouette fashion—are reflected on a screen back of him. Later, by use of mirrors, he used the same process in reproducing some of the audience. The act hardly has the style for big time, but differs so much from the rank and file of modeling and lightning charcoal sketching acts that it deserves further tryout for popular price houses.

HIGGINS.

Mary Haynes

As singing singles with a piano player on the stage are becoming more and more numerous, they are realizing the value of this accompanist. A great many singers have thought that the pianist might get some of the honor and have engaged just key thumpers. But Mary Haynes evidently does not feel that way. She increased the value of her act in engaging an attractive young woman accompanist, who plays well and in her one song displays that with schooling she could go out and do an act herself. The number the unnamed accompanist did was *Dixie Land*.

Miss Haynes puts her songs over well, provides good entertainment while she is on, but she has nothing unusual to offer. Her material is a combination of exclusive and popular songs, among which is *Everybody Wants the Key to My Cellar*. She does an imitation of Esther Walker singing *Saraha*, but it is the song itself that makes the number successful.

TIDDEN.

Pantzer Duo

The Pantzers, a man and woman, attempt to present a contortionist act in a new manner. The man is the flexible performer, while the woman's work consists of keeping up a running fire of conversation that is supposed to be funny. She also plays the piano and imitates such things as a music box. Mr. Pantzer is a good contortionist, if you like that sort of thing, but he does not appear to his best advantage with the accompaniment of the "comedy." TIDDEN.

Root and White

Root and White, a team of dress-suited soft-shoe dancers, should confine themselves entirely to the business of dancing, and not attempt to vary their act with songs. Their dancing, while in no sense sensational, is far superior to their rendition of musical numbers, which is decidedly anemic. With the proper material they should be able to utilize their dancing ability to advantage. At present they have little to offer.

MARTIN.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

After You've Gone	Will J. Ward and His Five Symphony Girls
When Ireland Comes Into Her Own	The Althoff Sisters
Oh Helen, Oh Helen,	Little Lord Roberts
Oh Helen	Dolly Connolly
A Good Man Is Hard To Find	

Smith and Farmer

Lou Smith and Constance Farmer comprise a typical man and woman patter act team, cast in the same die as thousands of others. However, they are as entertaining as the average. Both have personality but their method of delivery has a distinct sameness and their routine does not swerve from the usual formula.

They open their offering with patter, then Miss Farmer sings *On A Little Farm in Normandie*, completing which, she leaves the stage to Mr. Smith, who plays *Till We Meet Again*. She comes on again and then both indulge in more patter. Another song by the woman follows, during which the man makes successive entrances from the side in trick hats. They finish with singing accompanied by the cornet. TIDDEN.

Patsy Doyle

We have heard so much conversation about personality and delivery being the whole thing in a monologue regardless of material that we were almost convinced as we listened around Wolpin's corner to the wise cracking critics: "Give George So-and-So anything and he'll knock 'em off their seats." But we saw George using his "anything" kind of material and everyone was firmly planted in their chairs—asleep. And not only have we heard George, but a bunch of other singles of world renowned personalities and sure fire delivery, take an awful flop with "anything." For reverse we have also witnessed poor personalities and clumsy delivery "knock 'em off their seats" with fine material. Now we know that material is by far the greatest asset to a monologue.

Patsy Doyle, who has a peculiar personality, an expert method of delivery—lugubrious and carefully starched—has a wealth of brilliant monologue material. Here is the happy combination. Doyle would be an asset to a big time program.

TIDDEN.

Fred Summer and Co.

In "The Home Breaker," which Fred Summer and company are presenting, there is little or nothing to recommend it to the attention except the "punch" of the story. Even that is of a none too recent vintage. Since the first influx of the crook drama, audiences have been surfeited with plays in which heroines turn out to be hold-up artists and supposedly duped heroes suddenly reveal themselves as detectives. The lines of this particular specimen of the crook playlet are entirely conventional, and the acting of the players mediocre at best.

MARTIN.

Beatrice Doane

Beatrice Doane will never be celebrated for her voice, but she has a sure-fire manner of putting her songs across, singing comprising the whole of her offering. And, as well, she is attractive looking. She changes costumes, all of which are tasteful, for each number.

Her first song is *Forever is a Long, Long Time*. A number from Carmen has the next inning. Then *That Little Mother Of Mine* follows, and Miss Doane closes with a number which describes that to be a complete success on the stage a young lady must at some time during her act appear in an abbreviated costume, whereupon she opens a chiffon cape and displays herself, in white tights. She proves, as far as she is concerned, that she is right.

TIDDEN.

Ernest Evans and Girls

Ernest Evans' act is assuming such proportions that it deserves to be treated with due consideration. Three girls have been added to the former team of Evans and Deane, and while they are all pretty and well dressed, Miss Deane is still the queen of the act until she tries to sing. Then the spell of her beauty and personality is entirely broken. The thing that the entire act needs badly is a voice or two. The girls who play the piano and violin are entirely satisfactory and good to look at, but the girl who sings is not equipped for her task. Evans' voice is not of the best, either, with the necessary result that as far as listening goes, the offering leaves much to be desired. With the eye so amply pleased with femininity, pretty gowns, an attractive setting and at least average dancing, it is decidedly regrettable that some attention is not given to pleasing the ear. With this big defect remedied, there are possibilities in the act that make it far from negligible.

MARTIN.

Alice Moss

A singing single with not much personality and seeming to be without the sense of the theater. Several changes of frocks gave her the opportunity to appear rather attractive. It might be that her best role would be one cast in a good sensible, old-fashioned home—at least it appeared that way at Proctor's 125th Street theater. Apparently she has not thought out the real meaning of security—that is mediocre work on the stage whether on big or small time is its tragic gate while a cook stove with a basement full of coal sounds more like a liberty bond than a few scattered dates.

HIGGINS.

Norton and Sher

Fletcher Norton and Alice Sher have evolved and put over an act that is distinctly of big time calibre. To use an abused word, they have class. Whatever they do they do well and their offering is dressed and set with thorough taste. Also their material is of the sort that always goes. Their routine consists of songs of various nationalities, always followed by a dance. Miss Sher is pretty and her many changes of costume are unusually attractive.

TIDDEN.

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SEE PAGE 863
THERE IS SOMETHING THERE FOR YOU



NEW IDEAS IN PLAYING PICTURES OF INTEREST TO BROADWAY ORCHESTRA

By PHILIP EDWARDS.

DURING the last year there have been several letters sent in to this department, each one on some pet subject relating to how the sender plays the picture. Most of these communications contain nothing original, and they make no effort at suggestion. What I particularly wish from anyone writing in is to say how certain things are played in their theaters, and not that they write out a cuesheet with the aid of a stenographer and distribute copies on the music stands of all the players; or that Professor So-and-So is about the classiest leader in the business. As my readers know, friend Bull Durham has never played much part in these pages. The man in charge is beyond the draft age, which is entirely too old to take mere "press stuff" seriously.

Letters Are Welcome

However, I do not mind receiving letters, even when they are of the self-laudatory sort, if they contain a grain or two of humor. The man who understands human nature, including that in himself, can get away with a lot. Some time ago, if my readers will or can remember, I received a short letter from somebody out west, in which was advocated a new method of getting the orchestra players to stop at a cue. I let this be printed, simply to show what some of our readers were thinking about, but not because I believed in anything that was said. The plan of this particular leader was to turn off the orchestra lights at the conclusion of the foregoing number and switch them on again to start the new selection.

Turning Off Orchestra Lights

It is not my intention to hurt anybody's feelings, but such an innovation belongs to the Adam and Eve period of life, not the present. Yet, such is the division of things artistic in this country, that such a proceeding would not upset me much if I ran across it out in the wilds. But the funny part of this story is that it has been brought to Broadway! Broadway, the home of the rube! I sat in a picture house last week and saw this very thing done. I will try to describe the effect it had on me.

Effect on Audience

I was naturally watching the picture, and when the leader turned off the lights I thought lightning had struck the house and almost came out of my seat. And when he switched them on again, the effect was almost as bad. This took my attention from the screen and when my nerves had settled down I found I had missed a hundred feet of picture.

Of course in some pictures this plan might be beneficial in the sense

that it would liven up the program. And then again it would be excellent during the section of a film that contained a storm. The trap-drummer would only have to add a light rumble and he would have his lightning effects right at home. The property man could go out for a beer.

Experiments Are Interesting

It is interesting to have such things brought to Broadway and tried out. It proves several things that I have worried over for quite some time. The first of these is that few players ever see regular picture shows. The second is that if they do there is no effect made on the bean. From my own experience in watching pictures this is just as true of many picture producers and directors. They seem not to know what is going on around them. There is little excuse for being behind in the art side of picture presentation.

Methods Not Copyrighted

There is no copyright on the methods used in the finest houses; everything is open to the public. That's what it is for—to look at. But there still seems to be much room vacant in the upper story among leaders. It takes work to get the proper setting for a good picture. One can not depend on "professional copies" to set "White Heather," "The Red Lantern," "Out of the Fog," and "Daddy Long Legs," to mention only a few of the recent features worthy of good presentation. Such pictures defy the cut-and-dried methods. A good deal of originality must be brought into play.

Comments Coming on Cue Sheets

I shall probably print in the next number some excellent comments on cue-sheets, that little sheet of paper that causes originality to stagnate, and which has probably done many a leader a lot of harm. He is tempted to follow the line of least resistance, and he usually does just that. In certain cases cue-sheets are not bad, but taken as a whole they will eventually become obsolete, like detachable cuffs, except in those remote districts like lower Broadway and Hoboken.

Reformers' Slogan

The slogan of certain reformers in picture production, "Fewer and better pictures," alone will solve the problem of the cue-sheet. A house that runs a change of program every day naturally must use jungle methods to get it through. It is a rip-snorting, hog-tied, Knickerbocker Buckaroo show, and art cools its heels on the curb outside, until somebody opens up a regular house.

IND'P'L'S—CIRCLE

Elaborate Setting for Anita Stewart Film

For Anita Stewart in "Mary Reigan," Director Natiello chose for the overture *LeRoi-La Dit* and *I Need Someone's Love* by Schroder for the theme.

Other numbers included *Poppy Theme* by Luz; *Love Theme* by Breil; *Dramatic Maestoso* by Lorraine; *Allegro Hurry* by Becker; *At Evening* by Debussy; *Tendresse* by Ponte; *Typical Topical Tunes* (Fox-trot) by Carroll; *Mammy's Lullaby* by Roberts; *Dramatic Allegro No. 1* by Langey; *Naiads Idyl* (from "Hamadryads" by McCoy); *Agitato No. 2* by Luz; *Romance* by Rubinstein; *Agitato No. 1* by Brocton; *Tres Bien* by Marvel; *Forever is a Long, Long Time* by Von Tilzer; *I've Got the Blue Ridge Blues* by Cook and Whiting; *Intermezzo* by Arensky; *Al Fresco* by Herbert; *Neapolitan Nights* by Zamecnik; *The Owls' Lament* by Trinkhaus; *Agitato* by Langey; *Andante Miserioso* by Lake; *Back to Hawaii and Me* by Allen; *Gitana* by Lannin; *Roses of Picardy* (waltzes) by Hadyn Wood; *Valse des Fleurs* by Tschaikowsky; *Intermezzo* (from "Goyescas") by Granados; *The Slimy Viper* by Gaston Borch; *Dramatic Finale No. 63* by Smith; *Dramatic Tension No. 64* by Borch; *Agitato No. 41* by Becker; *Love Stars* by Edwards; *Parisian Moon* (Fox-trot) by Kaufman; *Agitato No. 4* by Minot; *Andante Pathétique* by Lake and *Pastorale* by Langey.

KIRKWOOD.

PITTSBURG—GRAND

Lively Musical Setting for "Knickerbocker Buckaroo"

"The Knickerbocker Buckaroo," caused Zoel Parenteau to weave a lively musical program at the Grand. Seven small numbers he wrote himself as the music to accompany the opening when Teddy takes the cans from the shelf marked Adventure, Romance, Mystery, Comedy, etc. It was necessary that these numbers should weave one into the other, the movement being so short that most published numbers caused a break that seriously marred the scene.

Some of the other numbers used were: *Intermezzo*, Arensky; *Lady of the Slipper*, Herbert; *Au Moulin*, Gillet; *Scherzo*, Mendelssohn; *Spanish Dance*, Moszkowski; *Shepherds All and Maidens Fair*, Nevin; *The Dutch Mill*, Kriens; *Spagnola*, Berge.

LATUS.

CLEVELAND—

STILLMAN

Folk Songs Accompany "The New Moon"

"The New Moon" brought Norma Talmadge to the Stillman Theater this week in a different characterization than she has ever portrayed before. The play is full of atmosphere, and Musical Director Hyman Spitanly augmented it by opening his overture with a collection of well-chosen folk songs. These songs appeared again, with variations in the course of picture's progress, and gave it a setting all its own.

LOEB.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"A House Divided" (Blackton-Independent)

Love theme from direct cues: *Love's Old Sweet Song*. Open with a light intermezzo. Use several. Title: Ben's Cashful—theme. T. New Year's Eve—lively march. T. A farewell—a caprice. T. Another Xmas Eve—theme to action. Mary stops playing, use improvisation. T. Mary just rendered—theme to action. Mary stops playing—improvise. T. Through the weeks—light intermezzo. T. The Devonshire reception—a waltz. T. Mary a few moments—theme. T. With the morning—rather dramatic. T. With the night—solemn. T. In answer—lighter. At church—improvise church style. T. Quietly married—theme. T. I am so sorry—slow waltz. T. The heart-breaking news—sombre. T. I am just the woman—theme. T. Mary goes back—semi-dramatic. T. Just a song—theme.

"The Love Call" (Exhibitor's Mutual)

Love theme suggested: *Romance*, Rubinstein. At screening play, rather slow, big mood. At saloon use a one-step. Title: Mate Allen's kid—theme. T. On Saturday night—a one-step. T. O'Keefe, there isn't—a sinister mood. T. I'll break every—dramatic agitato. T. Kid, you're a woman—theme. Mate Allen goes to door—dramatic mysterioso. T. Who shot first—sombre. At Joe Emory and sheep—soft pastoral. Billie falls off horse—agitato. Billie on couch—theme. T. The following morning—light intermezzo. T. Then followed—theme. T. After a long—lively mood. Agitato at struggle. T. While Joe was—work into dramatic. T. Brought up—light intermezzo. T. Is there no answer—theme. T. Miss Tucker's—light intermezzo. T. Miss Allen—expressive andante. T. The night of six—theme.

COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

Rialto

This is "rooters' week" at the Rialto, with Charles Ray in the box. His latest picture, "The Busher," will bring most fans out of their seats with a yell on their lips for the boy who forsakes the cabbage patch to save the home team. The best baseball game ever seen in the Rialto, exciting and convincing. Set to a fine musical score by Hugo Riesenfeld, containing such numbers as *Waiting for You* (theme), *The Trombone Man*, *Girl Behind the Gun*, *Shadowland*, *By Heck, Speed 'Er Up*, *Step Lively and Hop Along*, all characteristic tunes for a bush league.

The regular overture is *Russian und Ludmila*, by the Russian Glinka. This is conducted by Hugo Riesenfeld and Nat W. Finston. A Post scenic follows, "Labrador and Newfoundland," showing the bleakness of that uninviting land. This is accompanied by an orchestration of the Grieg violin sonata in G minor. Greek Evans returns to the Rialto, after touring in opera under *Creatore* for several months. He sings *Three for Jack*. The Rialto Magazine brings the news of the day in pictures.

Some fine scenes of returning "Ladies from Hell" are shown to a Scotch march, with an excellent imitation of the bagpipes as the band comes into the foreground. May Day in Central Park is accompanied by children's tunes. Further compositions used are *Poppyland*, *Giddy Giddap*, *He's Had No Loving*, *Charmer's Waltz*, Riesenfeld's *Festival March* and the old French march, *Sambre et Meuse*.

The duet from "Les Huguenots" was sung by Ann Rosner and Emanuel List. A specialty of the Rialto-Rivoli lately is the introduction of famous duets, trios and quartettes from operas. These are coached by Joseph Zuro. Opera lovers among the patrons are thus given many surprises from week to week.

After the duet comes the comedy, a Mack Sennett, called "Love's False Faces," a tearful recital of love's woes from the hilarious standpoint. The music played for this contains a burlesque on the old *Flower Song*, *The Curse of an Aching Heart*, *Porcupine Patrol*, *Tremolo Trot* and *Who's Who*. A Finale in B flat, by Dubois, and played by Arthur Depey, closes the show.

The Rivoli

Selections from "Pagliacci" seem to be the most popular overture on Broadway this week, judging by the Sunday afternoon applause. This is at the Rivoli, conducted by Erno Rapee and Joseph Littau. A good news weekly follows the overture, and this includes the homecoming of some Canadian troops to the tune of *Highlanders* march. A shot of King Albert flying home aroused enthusiasm, the picture being accompanied by the Belgian anthem. Pictures of German peace delegates were shown to parts of the second *Pomp and Circumstance* of Elgar. A girls' band brought out *High school Cadets*, Sousa; and other numbers used in the news were *Palmetto Hop*, *Admiration* for some

diving scenes in the Virgin Islands, finishing with some Photo Play Magazine subjects of David Wark Griffith in his studios. Scenes from some of his biggest productions were interpolated in this picture with excellent effect.

The Rialto Male Quartette appeared in two numbers, Metcalf's famous *Absent* and a lighter offering called *Honey I Wants You Now*, by Coe. The singers were heartily applauded. This led up to the feature, no less than the returned Douglas Fairbanks in "The Knickerbocker Buckaroo," a rollicking story of romance, adventure and love. This picture sweeps the audience along, with little time allowed for catching breaths. Shown to a fine musical setting by Hugo Riesenfeld, it was warmly received. Numbers used in the presentation are the *Douglas Fairbanks One-Step*, Sousa's *El Capitan*, *Limbo Land*, *Little Millionaire*, *Zephyr* and *Wyoming Days*.

A descriptive composition, for which the Rivoli orchestra is becoming well known, is *Down in the Coal Mine*. The orchestra had the assistance of the Quartette in miners' costumes, aided by a scenic by John Wenger. This piece describes the miners entering the mine, working, blasting and singing. Splendid trap effects by Max Manne made the scene most realistic.

A Fox-Sunshine comedy, "Roaring Lions and Wedding Bells," was the next number. In this it is quite the usual thing for indiscriminate mix-ups between lions and the hotel guests, laundrymen and lovely ladies. The fun was melodiously treated in the orchestra by *Slippery Hank*, *Step with Pep*, *Isme*, *Yvette*, *Pepper Pot* and the *Lion's Chase*. Professor Swinnen brought the program to a close with a *Garotte* by Leduc for the organ.

The Strand

Lovers of the Gilbert and Sullivan operas listened to the old favorite, "The Mikado," at the Strand on Sunday afternoon. As an overture it furnishes the required number of lively tunes. As the orchestra proceeded the tableau curtains opened on a Japanese landscape, with the sacred mountain showing in the distance. Drifting clouds and changing colors made this effect very telling. Carl Edouarde conducted in his usual excellent manner.

The Strand Topical Review brought out the news of the day. Interesting scenes of the capture of a whale were shown, and two color subjects, "A visit to St. Michel, France," and "Making Pottery in Africa," were both educational and fine scenes. The orchestra played during these *On Tip Toe*, *Mela Hula*, *King of Clubs*, *A la Bien Amie* and Grieg's *March of the Dwarfs*.

Malcolm McEachern, the Australian basso, contributes two vocal selections: *Drake Goes West* by Sanderson and *Up from Somerset*, the latter sung by request. He made his usual hit in these songs. Another singer, Miss Maude Allen, appeared, singing Wood's *Roses of Picardy* and Vanderpool's *Values*. Miss Allen brought much interest to the program, as she has been singing at the American battle fronts in

SPECIALLY ADAPTED TO PHOTO PLAYING

In Springtime, Huertor (Intermezzo)	Boston Music Co.
Land of Sunshine, Huertor (Bright)	Boston Music Co.
Remembrance, Cervantes (Theme)	Schirmer
Woodland Revels, Gallaher	Ditson
Fascination, Gallup (Valse)	Presser
Arlequinade, Game (Pizzicato)	Ditson
March Grecque, Game	Ricordi
Forest Brook, Ganschals	Ditson
Danse Caprice, Ganz	Schmidt

France, under fire. This is her first appearance on Broadway.

The feature picture for the week is Madge Kennedy in Goldwyn's "Leave It to Susan," a pleasant entertainment, with plenty of thrills, but all ending happily in a New York ballroom. Carl Edouarde selected Holbrook's *Souvenir de Printemps* for the theme, and the orchestra played several excerpts from "Samson," St. Saens.

Ralph Brigham played Matthews' *Romance* in C minor and improvised during the orchestra rest. For the Pathé color picture he used MacDowell's *Sea Song*. An Educational film, "What the Eye Misses," shows scenes of skating, for which the music is *The Skaters* by Waldteufel. Herbert Sisson used MacDowell's *Water Lily* and Wolstenholme's *Barcarolle* for the scenes.

A Mack Sennett comedy, "Love's False Faces," is a fun-producing array of Ben Turpin and his partners in crime. The music for this included *Skeleton Jangle*, *Ostrich Walk* and *Clarinet Marmalade*, all of which matched the titles. The organ solo, *Triumphal March* by Smith, closed the program.

Sennett's Bathing Girls Big Attraction with Special Music

Mack Sennett's Bathing Beauties are the real attraction, supplementing the Sennett comedy "Yankle Doodle in Berlin." It is a rollicking story of the egotism of the Kaiser and full of laughs. Following the picture the bathing girls do some wonderful stunts that please the audience mightily. Virginia Eastman made a tremendous hit with her song "I Want a Daddy Doll." Her black and white "abridged" costume helped a lot, too. Theodore Hahns Symphony Orchestra provides a musical accompaniment that is beyond the ordinary, but too diversified to require special mention as to program features.

GOLDENBURG.

N. Y. Syncopated Orchestra at Standard

The New York Syncopated Orchestra of fifty men, conducted by Will Marion Cook, has been secured by Harry L. Cort, manager of the Standard Theatre, to supplement the motion pictures which form the Summer program of that theater. The orchestra is composed of colored players who are kings of jazz and syncopation. The pictures at the Standard are changed daily.

DRAMATIC MIRROR

"The Home Town Girl" (Famous Players-Lasky)

Open with rather rapid movement, neutral.

Title: Nell's old fashioned parents—an old ballad.

T. Perhaps because—a light caprice. T. You know why—heavier, romance style.

T. I know just how—caprice again. T. But many strange and—dramatic.

T. And to Nell—melodious. T. One evening—slow melody. T. Then one momentous morning—sinister.

T. Don't arrest him—a polka. T. I recognized—a light intermezzo. T. I lied to Jellaby—sombre.

T. Life is funny—a love melody to end.

"Castles in the Air" (Metro)

Theme for Fortuna: *Serenade Coquette*, Barthelemy.

Open with a neutral romance style.

Title: Our heroine's name—theme. T. A bevy of blondes—a one-step. Fortuna attempts to leave—agitato. Linter enters—theme.

T. The show at the Majestic—a fox-trot.

T. Aw Tunie—theme. T. I'll see you—a waltz.

T. Hurry and change—theme. T. He came frequently after that—a one-step.

T. I promise you—rather dramatic. T. From her hall bedroom—rather light (storm effects).

T. Oh, goodness, I'm all feet—theme.

T. Serve the coffee—light intermezzo.

T. She was a girl—sombre.

T. But one night—piano to action.

At Paunceforth—theme.

T. I'm sorry to disturb you—slow pathetic.

T. Jimmie says there ain't—agitato. Fortuna prays—pathetic theme.

Liven up to action and at Mrs. Paunceforth recovering—theme to end.

"Daddy Long Legs" (First National)

Love theme suggested: *The Answer*, Wolstenholme.

Open with a neutral intermezzo.

Title: The child of culture—change for variety.

T. Jerusha had twelve—theme.

T. The great prune strike—rather burlesque novelty.

T. As the empty hours go—rather sombre.

T. Can't have nothing to drink—theme.

T. Children are sometimes—tuneful intermezzo.

T. I want my mamma—very soft minor.

T. You should be punished—agitato.

T. It's all very well—neutral intermezzo.

T. His naughty spirit—theme.

T. Five blocks away—polka.

T. I come down every summer—a fox-trot.

T. My ambition is to write—theme.

T. Goodbye is difficult—slow melody.

Fox-trot for dance to action.

T. The big moments of Judy's—theme.

T. Jarvis wanders—pathetic dramatic.

T. Why, Jarvis Pendleton—theme to end.

SCREEN PLAYS AND PLAYERS

LARGEST THEATER IN THE U. S. WILL BE BUILT IN CHICAGO

Motion Picture House with Greater Seating Capacity than the New York Hippodrome to Be Erected on South Side

CHICAGO will soon gain the distinction of having the largest theater in the country. Plans are being completed for the erection of a six-story building, with a frontage of 225 feet and a depth of 125 feet, in Cottage Grove avenue, on the east side of the street 200 feet south of 63rd street, for theater purposes only. The theater will be arranged to seat nearly 5,500 people, surpassing the seating space of the Hippodrome in New York, it is claimed, and will be erected by Samuel Katz and Abe J. Balaban, directors of the Riviera, and Morris Katz and Abe J. Balaban at a cost of \$1,000,000.

Negotiations are being made with motion picture producers to make this theater the premier presentation house of the middle west. It is

claimed the theater is to be built along French architectural lines, with playrooms for children and women's rest rooms. The lobby is to be five stories in height and will be patterned after the chapel of Versailles, the room next to the peace conference chamber. The stage will be as large as that of the average dramatic theater, and according to Katz, a scenic artist will be employed to paint scenes for each picture presented.

A fifty piece orchestra will furnish music and a chorus is to be organized, Rapp & Company have been given the contract for the erection of the structure and excavation will start in six weeks. It is expected that the theater will be ready for occupancy by next April.

METHODISTS TO SEE PICTURES

National Association Plans Big Showing at Columbus

The National Association of the Motion Picture Industry has just consummated arrangements by which motion pictures will be shown on a large scale at the Centenary Celebration of the American Methodist Missions at Columbus, Ohio, June 20th to July 13th.

The main feature of the National Association's offer of cooperation is the exploiting of the commercial picture—features, comedies, weeklies, serials, etc. The officers of the association firmly believe that thousands of new "fans" will be recruited to the ranks of picture lovers as a result of the Columbus exhibition.

Executive Secretary Frederick H. Elliott has sent an urgent appeal to every producing member to submit to Dr. C. C. Marshall, Joint Centenary Commission, 111 Fifth Avenue, New York City, a list of all films suitable for this purpose. As many of the pictures will have to be screened prior to their final acceptance by Dr. Marshall's co-workers, it is imperative that these lists be in Dr. Marshall's hands at the earliest possible moment.

New Margarita Fisher Picture to Be Released June 15

A rollicking and dramatic play of chorus-girl life, by Agnes C. Johnston, "Trixie from Broadway," will be American's next offering, starring Margarita Fisher. It is said to offer Miss Fisher a better opportunity to prove her versatility than any of her recent vehicles.

Out for Amateur Record

Kitty Gordon, Jack Wilson and Lieut. Blair have started from San Francisco for Chicago in a machine, and are attempting to beat the amateur record in an auto to Chicago.

TRIANGLE IN EAST New Location Already Ac- quired but Not Announced

Discussing the sale of their Triangle Culver City studios, P. L. Waters, President of the Triangle Film and Distributing Corporation, announced that the disposition of these properties has been under consideration for some time, and that the sale of them to the Goldwyn Company will enable Triangle to begin their new plans sooner than they had anticipated.

The rental of these studios to the Goldwyn Company last November directly accords with the plan of Triangle to erect studios and start production activities in the East.

While plans are not sufficiently matured for specific announcement, Mr. Waters made the statement that studios and location had already been provided for in the East, and that the stars and their companies who shortly will be under the Triangle contract, may start work very soon.

Song Dedicated to Arbuckle

The latest fad in songdom is dedicating songs to popular photoplay stars. Jos. W. Stern & Co., music publishers, have made arrangements with some of the most prominent stars in the film business. The popular sure-fire comedy song, "Sipping Cider Thru A Straw" has been dedicated to Roscoe "Fatty" Arbuckle.

Farnum Returns to Screen

Franklyn Farnum will make his reappearance in motion pictures after spending several months in touring the country as a vaudeville headliner, when "The Gutter," Dolores Cassinelli's picture is released.

Arthur Friend Interested In New Laurelton Real Estate Boom.
Clara Kimball Young Contract Case Still In Courts.
June 25-26 Date Of Exhibitors' Convention In St. Louis.
Red Cross Receives New Supply Overseas Film Subjects.
Hal Hodes Has New Universal Screen Magazine Ready.

OPPOSE SUNDAY FILM MEASURE

Schenectady Theater Managers Declare Ordinance Prohibitive

Moving picture theater managers in Schenectady have registered a vigorous protest against an ordinance now before the Council in which certain regulations are made in regard to the Sunday showing of pictures. Until its adoption Sunday performances are forbidden.

Some of the features of the proposed measure which are objectionable to the exhibitors are: a tax of twenty per cent on admissions, the restriction of selling standing room, the appointment of the mayor as censor of all Sunday shown films, and the prohibition of increasing the price of admission.

According to the theater proprietors, such an ordinance would render Sunday film showings impossible.

Seek Injunction Against Metro

A complaint has been filed for an injunction by the New York and San Francisco Amusement Company, which operates the Strand Theater, San Francisco, against the Metro Picture Corporation to enjoin it from leasing the film "Out of the Fog" to any other picture house. It appears from the complaint that on September 2, 1918, the plaintiff contracted with Metro for "Eye for Eye," "Out of the Fog" and the "Red Lantern" for \$1,200 per week. The "Eye for Eye" was used and paid for, but the Metro people refused to furnish the Strand with "Out of the Fog" unless \$2,000 per week were paid and \$3,500 for "The Red Lantern."

Holubar Completes Film

Allan Holubar has completed "The Right to Happiness," with an all-star cast headed by Dorothy Phillips playing a double role. William Stowell is her leading man.

REX BEACH AND SAMUEL GOLDWYN FORM FILM COMPANY

Eminent Authors' Pictures, Inc., to Produce Works of Seven Prominent Writers at Goldwyn Studios

A NEW film corporation to be known as Eminent Authors' Pictures, Inc., has been formed with Rex Beach as president and Samuel Goldwyn as chairman of the board.

The new organization will own the exclusive film rights for a long term of years to all the works of Mary Roberts Rinehart, Basil King, Gouverneur Morris, Rupert Hughes, Gertrude Atherton and Leroy Scott. The capital is said to be \$1,000,000.

Eminent Authors' Pictures will be made in the Goldwyn studios in California, and as an Eastern atmosphere will be required for some pictures

ILLINOIS FILM MEN FIGHT CENSOR BILL

Speakers Register Objections Before House Committee

Three hundred moving picture men assembled in convention May 20, at Springfield, Ill., for a descent upon the Legislature with arguments why the Buck state censorship bill should not pass.

W. W. Watts of Springfield, president of the Motion Picture Association of Illinois, called the convention to order at 10 o'clock at the Hotel Leland.

In the afternoon the moving picture industry was scheduled to have right of way before the House judiciary committee, Representative William Holaday, chairman.

The speakers attacked the Buck censorship bill on the following grounds:

That it takes away home rule from every city and village of Illinois, compelling every community to accept the standard imposed by the Springfield board.

That it puts the great industry absolutely at the mercy of a political board.

That an added expense will be imposed upon the taxpayers and the movie "fans."

Fred Stone Goes to Coast

Fred Stone, Charles B. Dillingham's principal comedian, who recently closed his tour in "Jack o' Lantern" and who was the talk of a proposed European tour in the show, has gone west to make two pictures in which he (Stone) will be the chief figure. Stone left last week for Los Angeles and will work in the same studios that will house Will Rogers. It is understood that Stone is heading his own company but will release his films through Goldwyn. Famous Players had Stone in his first film features.

BUYS "THE WHITE HEATHER"

The Famous Players-Lasky Corporation has purchased Maurice Tourneur's production of "The White Heather," and will release it the latter part of June as a Paramount Aircraft Special.



BLOOD and THUNDER

Tom Moore and the girl have got themselves in a jam that Houdini would have trouble getting out of. Scene from "The Crimson Gardenia" (Goldwyn)



This is the gun that did the deed. "The Third Degree" (Vitagraph)

Wallace Reid appears to be angry. "The Valley of the Giants" (Goldwyn)

Vengeance has been wrought in "Riders of Vengeance" (Universal)



Reports say this is a common occurrence in Russia. "The New Moon" (Select)

The police interfere with the free-for-all in the current Lyons and Moran comedy (Universal)

William S. Hart gets his man as usual. In the title role of "Square Deal Sanderson" (Artcraft) he takes the law into his own hands



In "The Crimson Gardenia" (Goldwyn) there occurs a costume ball, which gives Tom Moore's fight a legendary appearance



This is a private fight and not anybody can get in, decrees Mitchell Lewis in "Jacques of the Silver North" (Select)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

THE Percy Waters case shows that you can't keep a good man down—or out of the film business. Mr. Waters is one of the real pioneers of the game, who commenced distributing films away back in the '90's. He also dealt in projection machines—the Edison Films and Projectors were his first lines I believe. He had an exchange in New York City for many years, where a customer could depend upon square treatment.

When the Film Service Association was formed he was one of the big lights. When General Film succeeded the "F. S. A." he was a principal in that. It would be hard to write a history of the distributing side of this business from its commencement to, say 1914, without featuring Waters in the electric lights.

When Mr. Waters got inactive in 1916 or thereabouts, lots of picture people said he had quit. But the Old Exhibitor, for one, never believed it. Mr. Waters had been wedded too closely to the films to leave them permanently—not that he hasn't the means to do it, but his energy wouldn't permit!

I therefore suspected when he went into the Triangle offices last year that he was to be a more important factor there than was given out at the time and said so on this page. I am not horribly surprised to learn that he has taken over the general management of both the Triangle Film Company and the Triangle Distributing Corporation.

Didn't Favor Restrictions

Although it is true that Percy Waters was prominently identified with the former film Trust, I have reason to think that he was by no means in complete accord with the restrictive policies of that combination. He even opened opposition exchanges, thereby reducing considerably the prices of the Trust service in the localities that his independent offices entered and placing the Combination in the amusing position of offering service out of "Combination Offices" that were fighting each other—merrily slashing prices! No firm believer in the monopoly idea believed in giving exhibitors the chance that Waters, then still "inside" the Combination, presented at that interesting time.

Then there is the little matter of the Fox "Freezeout." This was attempted by the Trust when it sought to gobble up the American exchanges handling its films.

Mr. Fox had a very prosperous film exchange, called the Greater New York, and the Combination offered him some ridiculous price for it. He pluckily refused to sell and word came back that they would drive him out of business. The tone of the message was the tone of an executioner. It was expected of the Trust in those days!

There was one Trust executive, however, who had vision enough to see that the Trust was making a mistake through the use of such tactics. This man sent for Mr. Fox. He decided to deal with Fox on a common sense basis.

Suggesting the Square Deal

"William," he said, "our company

The Case of Percy Waters—William Fox and the Film Trust—"Jones" and "Bones" Conflict Over Establishment of New Theaters—Sometimes It Is the Church that Objects and Sometimes It Isn't—A Foresighted Star

has decided to take over all the exchanges handling its product. Now, I have known you for many years, William, and I am going to undertake to see that you are dealt with fairly. I know you have a valuable property; I know you ought to have a fair price for it.

"I want you to let me see my associates in your behalf and present your viewpoint. Whatever price you think is the right price. I will endeavor to secure for you. I believe that is square, William."

Mr. Fox replied: "Percy, that is fair enough, but I have decided not to dispose of my exchange at any price. You personally are very decent, but I am going to insist that your company continue to supply me with films and I am going to make every effort to stay in business as a film exchange proprietor."

The result is that the efforts of Waters came to naught. The rest is motion picture history. The Trust cut off service to the Greater New York Exchange, Mr. Fox secured an injunction under which the Trust had to supply him temporarily and later the temporary injunction was made permanent. Many observers think that this court victory of Mr. Fox in conjunction with the camera patent victories of Arthur Butler Graham, spelt the beginning of the end for the great film Trust. That body might perhaps be doing business today as a powerful motion picture factor had *all* of its executives the broadness of vision possessed by the man who interviewed William Fox—too late!

Serial Writers, Read This!

The inside story of the fight between two leading New York circuits for desirable "locations" is very interesting, indeed. With a little elaboration it would make a dandy scenario for a serial. One of these circuits had a "going" house in a certain uptown neighborhood, and "scouts" for the opposition circuit naturally got a line on the fine business done by this theatre. The result was that Jones, the head of the opposition circuit, decided to build as close as possible to the money-making picture show of his rival, Bones.

A bit of land was selected and the plans for the new Jones' Circuit House duly filed. All that was necessary to get construction commenced was the approval of the Building Department. Ordinarily the Building Department is anxious to help theater builders and to okay their plans, but in this case there was a hitch.

It seems that churches in the neighborhood of the proposed theater had kicked! Such bodies have a right to speak up if movie houses are constructed in too close proximity to them.

The outcome was that emissaries from the Jones' Circuit speedily got busy and called upon the protestants. They explained that the new theater would be educational in its mission. It would show very little vaudeville and only "clean" acts; the bulk of its program would consist of motion picture films. These would all be passed by the National Board of Review and by a committee from a local civic association.

They Wouldn't Be Shown!

But the complainants could not see it. The house would be open on Sunday, for one thing, and hadn't church attendance sagged altogether too much for comfort already?

Mr. Jones' emissaries admitted the drop in attendance, but said the new house would be glad to run slides announcing the Sunday sermons or help in any other way possible. They said that the theatre would not open Sundays until afternoon, and that in addition it had intended to devote the Saturday mornings to special children's matinees, which could be held under the auspices of the church people.

They said truly that lots of young people who were not churchgoers, but clean-minded nevertheless, would go "downtown" to see vaudeville bills that would not be free of smut and suggestion. They pointed out that card tables at clubs and back-rooms in saloons "got" young men who might otherwise be reached by an attractive film program. The way to keep susceptible youth off the streets and out of danger, was via the properly conducted movie theater.

The churchmen did not deny that the proposed theatre would be properly conducted, but stuck to their original line of action nevertheless. They stated that they thought the erection of the theater would be a mistake—"there is one theater here already that provides for our amusement"—and that the arguments in favor of the new house, while sincerely made, did not warrant a change of plan.

What "Persuasion" Will Do!

But the Jones emissaries went a little further. They discovered that the complainants had been sincere, too, but that well-placed gentlemen in the community had persuaded certain of the churchmen to raise objections to the theater—and that these well-placed gentlemen had no doubt been persuaded to do the persuading by other well-placed gentlemen who were friends of attorneys and real estate interests identified in one way or another with the Bones Circuit.

The scene shifts to another "neighborhood" section.

Here Jones also wishes to erect a house.

Here Bones has a house also!

Complaints by churchmen did not

occur, but something stranger happens, according to the lawyers of the circuit that wants to build. The architect who had the matter of their client's house in charge, they declare, wilfully and purposely omitted to prepare sketches, as the result of which legal permission was no longer obtainable for the construction of the theater. The allegations stated that a certain architect was employed in April of a certain year to get up the necessary plans and sketches, blue prints to be filed within a reasonable time and up to the following July he had not "filed the poipers"! *Hist!* By that time the City Board of Estimate passed a building zone resolution which took effect immediately and which regulated the location of buildings designed for specified uses, restricting the erection of a theater on the plot mentioned for that very purpose by the proposed builders.

Our nifty little serial does not end here. It has a twist that you would expect in all movie serials.

A Movie "Twist"

It seems there was a provision in the resolution which provided that plans filed on or before the end of July for the erection of a theater would not be affected by the restrictive zoning resolution. This would have permitted the theatrical circuit to go ahead with the new house if their plans had been on file.

The complainant alleges the architect knew the portent of the zoning law legislation, which was at that time under consideration by the Board of Estimate and Apportionment, and "that by reason of the negligence and misconduct of the defendant, plaintiff has been deprived of the use which plaintiff intended to put said land or plot, and has been deprived from erecting a theater, from which plaintiff would earn large profits."

Another twist at the end of the reel!

In spite of the zoning law, our friend Jones is finally given permission to build a theater on the plot! It was accomplished by his making a special application to the Board of Estimate for permission to build the house after the day the restriction resolution was adopted.

But in the meantime the Jones Corporation had to pay taxes and interest on mortgages on the plot which remained unproductive. Whereupon Jones asked \$100,000 from the architect. You can call this serial, "The Hundred Thousand Dollar Mystery" or anything else you like!

That Lacking Quality

Ed Weitzel ran into a star who is "too good to be true." Not in any desire to kid Ed, but in a spirit of utmost frankness, the lady said her next story gave her leading man a better part than herself. "And you know," she confided, "it is better to have the star's part secondary if changing it will weaken the story." Ed probably fainted at this point, but his story carries no mention of the fact. If stars could see it that way, there would be very little room for movie plot criticism by the Old Exhibitor and other trade writers.

Weitzel met a star with lots of foresight.

FIRST SHOWINGS REPORTED

"The Knickerbocker Buckaroo"

Artcraft, Douglas Fairbanks, Directed by Albert Parker

WIRE REPORTS—EAST

Box Office Value.....Great Exhibitor Comments: "Fairbanks films are best drawing cards." "This one is one of his best."

WIRE REPORTS—CENTRAL

Box Office Value.....Great Exhibitor Comments: "The kind of film that brings one hearty laugh after another."

WIRE REPORTS—WEST

Box Office Value.....Great Exhibitor Comments: "Capacity houses and waiting lines." "Very amusing picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent Dramatic Interest of Story....Tense Technical Handling.....Fine Coherence of Narrative

Clear and Rapid

ActingFine
Scenic Setting.....Fine
PhotographySplendid Atmospheric Quality.....Beautiful Quality as a Motion Picture Production.....Unusually Good Play

WHAT IT IS

Selfish New York clubman decides to go west and start doing things for other people for a change. He spies a beautiful senorita behind prison walls, and—they're off!

"The Divorce Trap"

Fox, Gladys Brockwell, Directed by Frank Beal, Scenario by Denison Clift

WIRE REPORTS—EAST

Box Office Value.....Good Exhibitor Comments: "Good story of to-day."

WHAT IT IS

No-account husband of virtuous ex-telephone girl tries to rid himself of her by more or less ungallant methods, when he finds that she stands between him and his father's shackles. Friend wife, however, defeats his ignoble machinations, and gets jolly well rid of him without scandal.

"An Amateur Widow"

World, Zena Keefe, Directed by Oscar Apfel, Scenario by Joseph Franklin Poland

WIRE REPORTS—EAST

Box Office Value.....Fair Exhibitor Comments: "Weak story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good Dramatic Interest of Story....Fair Technical Handling.....Fair Coherence of Narrative.....Clear ActingGood Scenic Setting.....Good PhotographyFair Atmospheric Quality.....Good Quality as a Motion Picture Production.....Fair Comedy Drama

WHAT IT IS

In order to get away from her relations, a remarkably impetuous young heiress goes to another town and assumes the position of the widow of a man who turns out not to be dead after all.

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

"The Home Town Girl"

Paramount, Vivian Martin, Directed by Hobart Vignola, Scenario by Edith Kennedy

WIRE REPORTS—WEST

Box Office Value.....Good Exhibitor Comments: "Very pleasing picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High Dramatic Interest of Story....Good Technical Handling.....Excellent Coherence of Narrative.....Fair ActingExcellent Scenic Setting.....Good PhotographyGood Atmospheric Quality.....Excellent Quality as a Motion Picture Production

WHAT IT IS

Little New England belle saves her ambitious lover from the almost disastrous results of losing some of his employer's money in a poker game.

"The Unpainted Woman"

Universal, Mary MacLaren, Directed by Tod Browning, Scenario by Waldemar Young

WIRE REPORTS—EAST

Box Office Value.....Good Exhibitor Comments: "Rather interesting."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High Dramatic Interest of Story....Gripping Technical Handling.....Good Coherence of Narrative.....Good ActingGood Scenic Setting.....Good PhotographyGood Atmospheric Quality.....Excellent Quality as a Motion Picture Production

WHAT IT IS

Swedish maid, the widow of a ne'er-do-well, makes a little farm pay in spite of strenuous interference from a jealous and bibulous villain.

"Full o' Pep"

Metro, Hale Hamilton, Directed by Harry L. Franklin, Scenario by Robert F. Hill

WIRE REPORTS—EAST

Box Office Value.....Good Exhibitor Comments: "Fine comedy." "Hamilton a good comedian."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good Dramatic Interest of Story....Good Technical Handling.....Good Coherence of Narrative..Convincing ActingExcellent Scenic Setting.....Good PhotographyGood Atmospheric Quality.....Excellent Costuming

WHAT IT IS

Son of a munitions manufacturer undertakes to deliver a cargo of his father's product to the president of a South American country.

"The Haunted Bedroom"

Paramount, Enid Bennett, Directed by Fred Nibley, Scenario by C. Gardner Sullivan

WIRE REPORTS—EAST

Box Office Value.....Good Exhibitor Comments: "A popular star." "Interesting picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value....Very Good Dramatic Interest of Story

WHAT IT IS

Tense and Sustained Technical Handling.....Good Coherence of Narrative.....Clear Acting

Scenic Setting.....Good Photography

Atmospheric Quality.....Excellent Quality as a Motion Picture Production

WHAT IT IS

Unusually Good Production Attractive young female sleuth tires herself out as a maid in order to uncover the mystery of the ghost of the Whispering Oaks. And she does it.

"Leave It to Susan"

Goldwyn, Madge Kennedy, Directed by Clarence C. Badger, Scenario by Rex Taylor

WIRE REPORTS—EAST

Box Office Value.....Good Exhibitor Comments: "Kennedy is one of my clientele's favorites."

WHAT IT IS

Neither solitude in the desert nor a flock of bandits has any terrors for a fair Brooklyn maiden. She rounds up all the gentlemen in question and proceeds to marry the one she prefers.

"The Master Man"

Pathé, Frank Keenan, Directed by Ernest C. Warde, Scenario by Jack Cunningham

WIRE REPORTS—EAST

Box Office Value.....Good Exhibitor Comments: "Keenan liked here."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Gripping Dramatic Interest of Story...Intense Technical Handling.....Good

Coherence of Narrative..Convincing Acting

Excellent Scenic Setting.....Good Photography

Atmospheric Quality.....Excellent Quality as a Motion Picture Production

WHAT IT IS

When a crooked political boss becomes dangerously involved in the murder of the Governor, he decides to "die," but in order to save the woman he loves from the death sentence he makes himself known and faces the consequences.

BY WIRE

"Mints of Hell"

Exhibitors' Mutual, William Desmond, Directed by Park Frame, Scenario by George Elwood Jenks

WIRE REPORTS—EAST

Box Office Value.....Good Exhibitor Comments: "Thrills of the Yukon with new twists."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair Dramatic Interest of Story....Fair Technical Handling.....Fair Coherence of Narrative.....Good

Acting

Scenic Setting.....Effective Photography

Atmospheric Quality.....Good Costuming

WHAT IT IS

Tenderfoot in the Yukon hits gold, fights for it, and wins a beautiful girl for his wife.

"The Final Close-up"

Paramount, Shirley Mason, Directed by Walter Edwards, Scenario by Julia Crawford Ivers

WIRE REPORTS—EAST

Box Office Value.....Good Exhibitor Comments: "Very pleasing."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good Dramatic Interest of Story....Good Technical Handling.....Good Coherence of Narrative.....Fair

Acting

Scenic Setting.....Excellent Photography

Atmospheric Quality.....Good Quality as a Motion Picture Production

WHAT IT IS

Little shop girl goes on a summer vacation thanks to the efforts of a newspaper reporter who loses his job trying to protect her—but he wins her, so why worry?

"His Debt"

Exhibitors' Mutual, Sessue Hayakawa, Directed by William Worthington, Scenario by Frances Guihan

WIRE REPORTS—EAST

Box Office Value.....Good Exhibitor Comments: "Hayakawa a big drawing card."

WHAT IT IS

Square-dealing Japanese proprietor of a gambling house saves the man who shot him because of a woman whom they both love.

"Taxi"

Triangle, Taylor Holmes, Directed by Lawrence Windon, Scenario by George Agnew Chamberlain

WIRE REPORTS—EAST

Box Office Value.....Good Exhibitor Comments: "Amusing." "Holmes liked."

WHAT IT IS

When he finds the rightful heir to the ten thousand a year he has been living on, our hero gives it to her and goes to work driving a taxi, and not only saves the business for the newly discovered heiress but marries her.

(First Showings Continued on 889)

"Hulda from Holland"
Paramount, Mary Pickford, Re-issue

WIRE REPORTS—EAST

Box Office Value.....Great Exhibitor Comments: "Although a re-issue, it packed 'em in."

WHAT IT IS

Dutch maiden left alone in New York with three small brothers under her wing, has a hard time, but finally marries the son of a railroad president.

"The Misleading Widow" Is New Title Selected

"Billeted," the play by T. Tennyson-Jesse and H. M. Harwood, in which Billie Burke will star under the Paramount banner, has been re-titled "The Misleading Widow." The new title is one of the first selected under a new system now in vogue at the Famous Players-Lasky offices whereby a prize of \$10 is given the member of the home office organization who submits the best title from the synopsis of the story of a picture which it has been deemed best to retitle. The prize for suggesting "The Misleading Widow" was won by Sally Brody, of the sales department.

"Desert Gold" Finished

T. Hayes Hunter has finished "Desert Gold," starring E. K. Lincoln, supported by Eileen Percy, Margery Wilson, Lawson Butt, Walter Long, Russell Simpson, Eddie Coxin and Arthur Morrison. "Desert Gold" was written by Zane Grey and produced by Great Authors Co.

MITTEL EUROPA TO SEE GOLDWYN FILMS Contracts for Entire Output of Company

The Goldwyn Pictures Corporation, which some weeks ago made the first announcement of post-bellum European expansion with the signing of the peace treaty at Paris, now announces that exhibitors in Germany, Austria, Hungary, Czechoslovakia, Jugoslavia, Poland, and in fact all countries that were cut off from the distribution, have definitely contracted for the showing of the entire output of Goldwyn Pictures up to September, 1919. Showings will start with the signing of the treaty which is now before the German delegation.

This means that every Goldwyn picture that has been made will now be sold in bulk to hundreds of European exhibitors. Mittel Europa will get its first chance to see pictures made under the Goldwyn emblem for in the three years that Goldwyn pictures have been in the making, perfect European distribution was impossible.

Fort Worth to Have New Theater

Pierre C. Levy, who owns and controls several of the larger motion picture theatres in the state of Texas, has again struck it rich in the Granger Oil Belt in northwestern Texas. During his recent visit to New York he was informed of a new gusher which will be known as "The Duke." Mr. Levy has plans under way for the construction of a new and modern playhouse in Fort Worth.

I. A. T. S. E. Convenes in Ottawa This Week

The annual convention of the International Alliance of Theatrical Stage Employes and Motion Picture Operators of the United States and Canada is being held this week in Ottawa, Canada, with each affiliated district well represented. The Alliance will present reports on the work accomplished by the Executive Board since its last session. The war and its bearing on the work and membership of the Alliance will be thoroughly brought out. Different matters passed up by local unions to the general executive board of the Alliance will be finally decided upon at this convention.

Salary differences in some localities will be discussed as well as unionization of certain districts are concerned will also be considered.

Unless all predictions fail, Charles C. Shay, the present presiding officer, will again be elected president.

"Fires of Faith" Closes

"Fires of Faith," the special motion picture at the Harris Theater, the profits of which have been turned over to the Salvation Army's fund, closed its New York run last week. Charles E. Whittaker, the author himself came East to witness the last showing.

Pauline Enters Denial

Pauline C. Widrow, secretary to Frank G. Hall, president of the Independent Sales Corporation, is pretty and popular which may have had something to do with the report that orange blossoms were soon to fall over her shoulders.

FOR ONE MAN AS FILM CENSOR Ordinance to be Publicly Discussed Wednesday, Names Commissioner of Licenses

The committee on general welfare of the Board of Aldermen will hold a public hearing next Wednesday at 2 o'clock, on an ordinance which would solve the censorship question over films by making the commissioner of licenses, who at present is John F. Gilchrist, the exclusive censor of all films exhibited in this city.

The ordinance which is sponsored by Alderman Augustus M. Wise would compel every exhibitor to make application in writing for a permit to show the films, and before exhibiting them he would have to submit them for approval to the commissioner of licenses, who may reject any or all of them.

If he approves he will then issue a permit for which a fee of one dollar would be charged and the permit would have to be conspicuously displayed.

The new ordinance would make a radical change in film inspection and would simplify procedure by making it mandatory upon each exhibitor to present the picture or pictures for inspection to the commissioner before they can be shown to the public. At present it is a human impossibility, with the force the commissioner has at his command, to visit all theaters.

As a matter of fact, the commissioner has no authority now to censor films. His sole power consists in issuing licenses which he may revoke for cause. The Wise ordinance would enable him to stop the nuisance, if any, at the source, so the alderman claims.

LIST OF PREVIOUS FIRST SHOWINGS REPORTED BY WIRE

After His Own Heart, Metro	(East)	Good—"Good comedian in pleasing story." (West) Good—"Kind of comedy they like."
Amateur Adventuress, Metro	(East)	Fair—"Story has sameness." "No pep."
As a Man Thinks, Pathé	(East)	Good—"Thoughtful drama that attracted." (West) Good—"Double standard theme attracts."
Auction of Souls, First Nat'l.	(East)	Great—"Great interest shown." "Stood 'em up every performance."
Bare Fists, Univ.	(East)	Good—"Carey pictures always go in my theater."
Beating the Odds, Vita.	(East)	Good—"Morey's pictures always draw."
Bella Donna, Param.	(East)	Good—"Popularity of book did a great deal."
The Best Man, Hodkn.	(Central)	Good—"Fine Kerrigan Production."
The Busher, Param.	(East)	Good—"One of best comedies of season."
Calibre 38, General	(East)	Great—"Great picture from every angle." "Wonderful acting."
Castles in the Air, Metro	(East)	Good—"Charming star."
Charge It to Me, Pathé	(East)	Good—"Pleasing, simple story." (West) Good—"Nice little picture"
Come Out of the Kitchen, Param.	(East)	Great—"A huge success."
Coming of the Law, Fox	(East)	Good—"Mix good in a role that is different."
Daddy Long Legs, First Nat'l.	(East)	Great—"Everyone knows the business a Pickford picture does." (Central) Great—"Best Pickford has made."
False Faces, Param.	(East)	Great—"Gripping story." (Central) Great—"Splendid picture." "Fine acting."
Follies Girl, Triangle	(East)	Good—"Delightful mixture of folly and life."
Help, Help, Police! Fox	(East)	Great—"Walsh at his best." "Refreshing comedy." (Central) Great—"Action is the keynote." (West) Great—"Fine comedy."
I'll Get Him Yet, Param.	(East)	Great—"Dorothy Gish always draws crowds." "Very amusing."
Josselyn's Wife, Ex. Mut'l.	(East)	Fair—"Just a fair picture."
Just Squaw, Ex. Mut'l.	(East)	Good—"Interesting picture."
Lion and the Mouse, Vita.	(East)	Great—"Strong story well told and finely acted." (Central) Good—"Joyce in a part that suits her ability." (West) Great—"Just the kind." "Joyce just fits part."
Love Hunger, Hodkinson	(East)	Good—"My clientele likes Lillian Walker." "She always pulls." (Central) Good—"Walker at her best."
Miss Adventure, Fox	(West)	Good—"Pleasing."
New Moon, Select	(East)	Good—"Pleasing." "Full of action."
Oh, You Women, Param.	(East)	Great—"Norma Talmadge can be counted on for full houses for whole week." (Central) Great—"Talmadge at her best." "Dramatic."
One of the Finest, Goldwyn	(East)	Good—"Fine comedy." "Truex a success as a film star." (Central) Good—"Full of laughs." (West) Good—"Likable comedy."
Redhead, Select	(East)	Good—"T. Moore always a winner."
Regular Fellow, Tri.	(East)	Good—"Brady always a favorite." (Central) Good—"A regular picture."
Road Called Straight, Goldwyn	(East)	Great—"Big hit in my theater." (South) Good—"Strong human interest."
Rustling a Bride, Param.	(East)	Great—"Best war film I had that did not have battle scenes."
Siren's Song, Fox	(East)	Good—"Pleasant comedy, with Lila Lee as charming star." (West) Fair—"Did not receive good comments."
Social Pirate, World	(East)	Good—"Bara always a favorite." (West) Good—"Interesting theme."
Some Liar, Pathé	(East)	Fair—"Nothing at all unusual." "Average acting."
Third Degree, Vita.	(East)	Good—"One of the excellent comedies of season."
Unwritten Code, World	(East)	Good—"Thrilling." "Popularity of title drew."
When My Ship Comes In, Ind'pnt	(East)	Fair—"Nothing unusual."
Woman Next Door, Param.	(East)	Good—"Excellent adaptation of novel."

GOLDWYN PURCHASES AMERICA'S LARGEST MOTION PICTURE STUDIOS

Big Cash Transaction Makes Triangle Studios the Property of Goldwyn Corporation —Cover Forty Acres

THE Goldwyn Pictures Corporation announce that they have purchased the largest motion picture studios in America.

The Goldwyn Company has had the Triangle studios at Culver City, Cal., under lease since November, 1918. Their purchase was announced to-day. The transaction, which is said to have been an outright cash transfer, is one of the largest of its kind.

The Triangle studios, now passing into the hands of the Goldwyn Company, were built and equipped at a cost of more than a million dol-

lars. They cover a forty-acre tract of hills, valleys, plains, and woodland, giving a large variety of scenic background to picture directors. The buildings and equipment, including two complete miniature theaters and six huge-production stages, comprise the most elaborate establishment devoted to motion pictures in the world. Since the studios were first leased the Goldwyn Company has made all of its productions there.

The new studios are actually a large city, with parks, libraries, theaters, long highways, a complete hospital, a swimming pool and garages.

ELKS LAUNCH PICTURE CAMPAIGN Unite with Federal Board of Vocational Education

Uncle Sam and the Benevolent and Protective Order of Elks have taken a hand in motion pictures to the extent of reaching soldiers, sailors and marines who were hopelessly crippled in the world war, and letting them know of opportunities which the Federal Board for Vocational Education holds out to them.

Pictures dealing with maimed fighters and the work of the Federal Board and the Elks have just been completed, and within a few weeks they will be shown throughout the country under the auspices of the National Elks' War Relief Commission. The big feature of these screen productions is a 5-reeler called "The Greater Victory," in which Claire Whitney is the star, and which was directed by Herbert E. Hancock. The play was picturized from R. J. Huntington's story "Play Ball."

Texas Guinan the Screen's First "Female Hero"

Texas Guinan, the New York Winter Garden star, now appearing in a series of twenty-six two-reel Western dramatic productions produced by the Frohman Amusement Corporation, introduced a novelty to the screen in the Triangle production, "The Gun Woman," which for the first time in motion pictures portrayed a "female William S. Hart."

Photoplay fans have been regaled with the heroism of the men of the great west, but it has remained for Miss Guinan to typify the breathing, vital, dominant feminine factor in the life of the West in her productions made by the Frohman organization.

Select Seeking Larger Quarters

The expansion of the organization of Select Pictures Corporation has been so rapid and so continuous that the quarters of the Home Office and New York Branch at 729 Seventh Avenue have become inadequate for the needs of the various departments. Some time ago the purchasing and publicity departments were moved down from the fourteenth floor, which is entirely occupied by Select, to the tenth floor. Even this move, however, did not release sufficient space.



Hale Hamilton himself appearing in "Full of Pep" (Metro) tucks a sign on Douglas Fairbanks that characterizes him exactly



Halting the limited with one hand and a square rule is surely an exhibition of pep. Fairbanks does it in "The Knickerbocker Buckaroo" (Artcraft)



There is nothing left for Larry Semon to do but take the air or get caught. He appears in "The Star Boarder" (Vitagraph) and the costume gives proof of the kind of boarding house

Sunday Film Ban Removed

The ban which was recently placed on Sunday pictures in Jamestown, N. Y., by the Common Council has been removed. The Mayor, after calling for a vote on the matter, which resulted in a 2 to 1 majority in favor of Sunday pictures, vetoed the ordinance and the theaters remain open on Sunday.

"Destiny" to Be Released

"Destiny," the new Jewel production in which Dorothy Phillips is starred, will be released this month through the Universal Exchanges.

Mrs. Sidney Drew to Continue in Comedies

Amedee J. Van Beuren announces that Mrs. Sidney Drew will continue to make two-reel Paramount-Drew comedies for the V. B. K. Film Corporation. As in the past, Mrs. Drew will prepare her own working scenarios and will direct the comedies in person. She will play her famous character of "Polly" but henceforth will be the sister of a frivolous bachelor brother. Donald McBride, who has been associated with the Drews in many comedies, has been engaged to play the brother.

Hall Leases Park Theater

Frank G. Hall, president of Independent Sales Corporation, has leased for the summer season the Park Theater, and will open it as a picture house on May 28, with the Rothafel Unit Programme.

DRAMATIC MIRROR

DOUBLE CAPACITY OF LABORATORY

Famous Players-Lasky Will Handle Million Feet of Film Weekly

In order to care for the constantly increasing business of the company, particularly in the foreign field, the capacity of the Famous Players-Lasky studio at Hollywood will be increased to double the present output, with the result that it will be in a position to handle approximately a million feet of film a week. This will make the laboratory the largest on the Pacific Coast. Milton E. Hoffman, Studio General Manager, states that it will not be necessary to erect a new building to care for the increasing business but that by rearranging the interior of the present laboratory the work can be satisfactorily handled.

Some idea of the production capacity of the big plant may be gained from the fact that within a few days the following productions will be actually under way there or will have sets on the stages in readiness for the return of the companies from location: Cecil B. DeMille's production of "The Admirable Crichton;" Wanda Hawley in "Peg O'My Heart;" Major Robert Warwick in "Told in the Hills;" Houdini's big special picture, "The Grim Game;" Bryant Washburn in "It Pays to Advertise;" Wallace Reid in "The Lottery Man," and Lila Lee in "Rose of the River."

Big Advertising Campaign for Jess Willard Picture

A national advertising campaign, which is to include large space in newspapers, thousands of 24-sheet stunts and various other media, will be employed by the Continental Pictures Corporation to introduce Jess Willard, champion heavyweight boxer of the world, to the motion picture fans of the country. Fred L. Wilke, president of the corporation, who has been in New York for a week making arrangements for the distribution and exploitation of "The Challenge of Chance," which is Willard's first picture, said that the entire cost of this campaign would be borne by his company, the producers of the picture.

Two United Features Ready

Sunday, June 8, has been set as the release date of "Playthings of Passion," the latest United Picture Theaters, Inc., feature starring Kitty Gordon. Wallace Worsley directed the picturization of this William Anthony McGuire story.

Florence Reed's next photo drama to follow "The Women Under Oath" and to be presented by United Picture Theaters, Inc., is now completed. The production was made under the supervision of A. J. Bimberg.

Triangle Well Booked

Notwithstanding the recent executive changes in the Triangle combinations with S. A. Lynch stepping out and Percy L. Waters stepping in, the Triangle has his pictures booked up solidly for many weeks to come. Press Publicist Stewart is running out some nifty copy on the Taylor Holmes subjects. Stewart retains his p. a. job with the new officials.

LAEMMLE TO PRODUCE BIGGEST OF ALL SERIALS IN EUROPE

Eddie Polo to Be Starred in "The Broken Idol," with Scenes Laid in Five Countries—No Expense Will Be Spared in Production

TO SEND a company of players more than half way round the world and for the company to travel more than 10,000 miles in five different countries to produce the greatest serial picture ever contemplated is the project set forth by Carl Laemmle, president of the Universal Film company. Headed by Eddie Polo the entire group of persons who will make the trip will leave Universal City for New York on May 24, and will sail for England, according to the present plans, on June 7.

The tentative title selected for the picture is "The Broken Idol" and the story is the outgrowth of an idea of Joe Brandt, in charge of Universal's serial department. John P. McGowan, known as a successful director of serials, will direct this Polo serial as well as playing the leading heavy role. James Wilkinson will be assistant director and chief film editor. Peggy Aarup will be the leading woman. Hope Loring will go on the trip as continuity writer. Earl W.

Kramer, of the New York Universal Exchange, will accompany the party as business manager.

The opening episodes of the serial were taken in the West. Upon the arrival of the company in New York several scenes will be made there and director McGowan is planning upon using many of the stage and screen stars of the east in the New York scenes.

The foreign scenes of the serial will be laid in Ireland, Scotland, England and France. It has been planned to obtain the services of many of the well-known European stage and screen stars, and the extras in the different episodes will be selected from the natives and people living in the country in which the episodes are filmed. This is to be made one of the big points of the serial. No expense is to be spared, and according to Mr. Laemmle more than four months' time abroad will be necessary in the making of the production.

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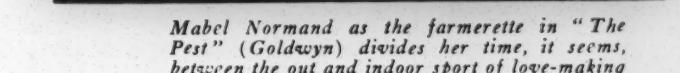
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The first release will be a Douglas Fairbanks picture, on September next. These pictures will be put out on the basis of straight open booking.

The executive staff selected by Hiram Abrams consists of Ralph O. Proctor, who will be assistant general manager; Kenneth Hodkinson, business manager and assistant to Mr. Abrams; William W. Hines, sales manager; Paul N. Lazarus, advertising and publicity manager.

Theater Changes Hands

The Columbia Amusement Co. have given up their lease of "The Columbia" in Warren, Pa., and the house has been taken over by C. C. Melvin and W. J. Smith of Bradford, Pa., who will present a high class of Universal, Metro, World and Mutual pictures. The house will hereafter be known as "The Woodard."

Warner Back to Legitimate

Although Henry B. Warner is now on the Coast working in feature films for the Jesse Hampton Company it is understood that H. B. will be back on Broadway in a new legitimate show next fall. Whether he will be under John D. Williams' management is another story.



Between scenes in filming "A Yankee Princess" (Vitagraph) Bessie Love donned this suit and went for a swim



A smile that comes only with peace. Pauline Frederick's latest piece is "The Peace of Roaming River" (Goldwyn)



One of the many latest photographs of Geraldine Farrar, whose most recent appearance is in "The Stronger Vow" (Goldwyn)



As a glance will attest Ruth Roland's smile now seen in "The Tiger's Trail" (Pathé Serial) is one of pleasure



Capt. Robt. Warwick dons citizens' clothes for the first time in eighteen months, and starts work in "Secret Service" (Paramount)

IS THAT SO!

Thomas Meighan has been engaged to play the leading male role in "Peg O' My Heart," being produced as a Paramount-Artcraft Special in Hollywood, with William C. De Mille as director, and Wanda Hawley in the title role.

Commodore and Mrs. J. Stuart Blackton have closed the Fifth Avenue apartment they have occupied for the winter and re-opened their thirty-room home in Brooklyn for the summer months.

Doris Kenyon, De Luxe Picture star, whose latest production, "Twilight," has just been released, expects to issue soon a volume devoted exclusively to her own poems.

Marcelle Roussillon, who appears in support of Florence Reed in the United screen feature, "Her Code of Honor," is now on tour with Ethel Barrymore, having answered a hasty call to resume the role in "The Off Chance," which she originated at the Empire Theater, New York City.

Percy Marmont has returned to the screen following an engagement in the leading role of "The Invisible Foe," and is now at work as leading man with Alice Joyce, in her forthcoming production, "Vengeance."

Charles R. Rogers, director of sales of Select Pictures Corporation, has left for a trip of Select Exchanges near New York.

Mahlon Hamilton, leading man for Kitty Gordon in "Adele," and recently seen in leading support to Mary Pickford in "Daddy Long Legs," will again play the leading male role in Kitty Gordon's forthcoming United Picture Theatres Inc., drama "Playthings Of Passion," to be released June 8th.

Clara Fink, secretary to Count G. de Cippico, whom all must meet when endeavoring to gain an audience with the Count, has been like Mitzi in "Head Over Heels" in the throes of work. The Count being abroad, dainty Clara has been successfully handling the important affairs of the Count, and a few weeks ago had occasion to go to Washington on some very important business.

Roger MacKinnon, a popular young Australian actor, is one of the latest additions to the acting forces of the Goldwyn company. He has just arrived at their studio in California to support Madge Kennedy in her newest pictures.

Rollin Sturgeon will direct exclusively for Universal within the ensuing year, according to an announcement from that company.

Roscoe Karns, who has appeared in many recent Christie comedies, has been engaged for a role in a new play to be produced by the Oliver Morosco company in Los Angeles. He will desert pictures for only a short time.

Percy Standing is in Los Angeles visiting his father, Herbert Standing.

American Films Hold Secondary Place in Mexico

John L. Day who has recently returned from Mexico where he has been looking after the interests of Famous Players-Lasky productions and establishing an exchange in the interest of C. M. Clay, who is to distribute Famous Players-Lasky pictures throughout Mexico, brings back the report that American pictures occupy only a secondary place in Mexico.

"The reason for this," says Mr. Day, "is the negligence of the average American film company in checking back stock of film from its various exchanges. This has made the stealing of film from American exchanges very easy for several unscrupulous Mexican and American dealers in stolen films.

Mr. Day stated that the possibilities for future development of the picture business in Mexico are tremendous and that all it needs is systematic organization.

Christie Men all Back at Studio after War Service

Every man who left the Christie studio to enter the service is back on the job. The list of names includes Bobby Vernon, Jay Belasco, Jimmie Harrison, Harry Ham, Roscoe Karns, Al Haynes, Cuthbert Casey, actors; Harry Edwards, Harold Beaudine, Art Munns, assistant directors; Dallas McClish, director; Joe McPherson, auditor; W. J. Locket, electrician; W. B. Little, first class carpenter; Harry Hathaway, props; William Perry, cameraman; Pat Dowling, manager exhibitors' service department; Clarence Bodine, driver.

Lou Sidney's Success

Louis K. Sidney, former manager for Fox's Jamaica Theater, and who was transferred to Fox's Liberty there, and who later joined the Kappeler and Goldman executive forces, has met with great success as the manager of the Pershing and Kings theaters for K. and G. Sidney expects to come to New York soon to look at some of the prospective feature rentals.

Tourneur Here to Arrange Details for Feature Film

Maurice Tourneur left for New York to complete important arrangements for his future pictures. He has finished "Romany Rye," with a splendid cast including Jack Holt and Pauline Stark, Lew Cody, Wallace Beery and Seent Owen. Mr. Tourneur will return to the coast as soon as possible.

Ingraham Directing Stone

Lloyd Ingraham is directing Lewis Stone in his own company, producing the "The Lincoln Highwayman" from the original Paul Dickey play.

Continuous Daily 1 to 11 P.M. **PARK THEATRE** DeLuxe Performances
Broadway at Columbus Circle (59th St.) 2:15, 4:15,
FRANK G. HALL 7:30, 9:30,
Presents
ROTHAPFEL UNIT PROGRAMME
The Quality Entertainment of the Screen
The Dramatic Masterpiece Including Geo. V. Hobart's Comedy
"FALSE GODS" "WILD FLOWERS"
Bohemian Ballet Concert Orchestra
Personally Produced and Presented by S. L. ROTHAPFEL

Something Different!**TEXAS GUINAN***In Thirteen two reel Westerns*

Original photo dramatic creations with a character altogether new to the screen. They will form the feature part of any theater's program.

SOMETHING NEW*Twenty-six single reel Mack Swain*

(Ambrose) Comedies

Productions of genuine humor such as can only be portrayed by the inimitable "Ambrose."

Clean, Beautiful and Original

Produced by

POPPY COMEDIES

Harry Leonhardt, President

Both of these series of worth while box-office magnets are distributed through State Right Exchanges.

THE
FROHMAN AMUSEMENT
CORPORATION

William L. Sherrill, President

Times Building, New York City

GOLDWYN PURCHASES AMERICA'S LARGEST MOTION PICTURE STUDIOS

Big Cash Transaction Makes Triangle Studios the Property of Goldwyn Corporation —Cover Forty Acres

THE Goldwyn Pictures Corporation announce that they have purchased the largest motion picture studios in America.

The Goldwyn Company has had the Triangle studios at Culver City, Cal., under lease since November, 1918. Their purchase was announced to-day. The transaction, which is said to have been an outright cash transfer, is one of the largest of its kind.

The Triangle studios, now passing into the hands of the Goldwyn Company, were built and equipped at a cost of more than a million dol-

lars. They cover a forty-acre tract of hills, valleys, plains, and woodland, giving a large variety of scenic background to picture directors. The buildings and equipment, including two complete miniature theaters and six huge-production stages, comprise the most elaborate establishment devoted to motion pictures in the world. Since the studios were first leased the Goldwyn Company has made all of its productions there.

The new studios are actually a large city, with parks, libraries, theaters, long highways, a complete hospital, a swimming pool and garages.

ELKS LAUNCH PICTURE CAMPAIGN

Unite with Federal Board of Vocational Education

Uncle Sam and the Benevolent and Protective Order of Elks have taken a hand in motion pictures to the extent of reaching soldiers, sailors and marines who were hopelessly crippled in the world war, and letting them know of opportunities which the Federal Board for Vocational Education holds out to them.

Pictures dealing with maimed fighters and the work of the Federal Board and the Elks have just been completed, and within a few weeks they will be shown throughout the country under the auspices of the National Elks' War Relief Commission. The big feature of these screen productions is a 5-reeler called "The Greater Victory," in which Claire Whitney is the star, and which was directed by Herbert E. Hancock. The play was picturized from R. J. Huntington's story "Play Ball."

Texas Guinan the Screen's First "Female Hero"

Texas Guinan, the New York Winter Garden star, now appearing in a series of twenty-six two-reel Western dramatic productions produced by the Frohman Amusement Corporation, introduced a novelty to the screen in the Triangle production, "The Gun Woman," which for the first time in motion pictures portrayed a "female William S. Hart."

Photoplay fans have been regaled with the heroism of the men of the great west, but it has remained for Miss Guinan to typify the breathing, vital, dominant feminine factor in the life of the West in her productions made by the Frohman organization.

Select Seeking Larger Quarters

The expansion of the organization of Select Pictures Corporation has been so rapid and so continuous that the quarters of the Home Office and New York Branch at 729 Seventh Avenue have become inadequate for the needs of the various departments. Some time ago the purchasing and publicity departments were moved down from the fourteenth floor, which is entirely occupied by Select, to the tenth floor. Even this move, however, did not release sufficient space.



Hale Hamilton himself appearing in "Full of Pep" (Metro) tacks a sign on Douglas Fairbanks that characterizes him exactly

There is nothing left for Larry Semon to do but take the air or get caught. He appears in "The Star Boarder" (Vitagraph) and the costume gives proof of the kind of boarding house



Sunday Film Ban Removed

The ban which was recently placed on Sunday pictures in Jamestown, N. Y., by the Common Council has been removed. The Mayor, after calling for a vote on the matter, which resulted in a 2 to 1 majority in favor of Sunday pictures, vetoed the ordinance and the theaters remain open on Sunday.

"Destiny" to Be Released

"Destiny," the new Jewel production in which Dorothy Phillips is starred, will be released this month through the Universal Exchanges.

Mrs. Sidney Drew to Continue in Comedies

Amedee J. Van Beuren announces that Mrs. Sidney Drew will continue to make two-reel Paramount-Drew comedies for the V. B. K. Film Corporation. As in the past, Mrs. Drew will prepare her own working scenarios and will direct the comedies in person. She will play her famous character of "Polly" but henceforth will be the sister of a frivolous bachelor brother. Donald McBride, who has been associated with the Drews in many comedies, has been engaged to play the brother.

Hall Leases Park Theater

Frank G. Hall, president of Independent Sales Corporation, has leased for the summer season the Park Theater, and will open it as a picture house on May 28, with the Rothafel Unit Programme.

DRAMATIC MIRROR

DOUBLE CAPACITY OF LABORATORY

Famous Players-Lasky Will Handle Million Feet of Film Weekly

In order to care for the constantly increasing business of the company, particularly in the foreign field, the capacity of the Famous Players-Lasky studio at Hollywood will be increased to double the present output, with the result that it will be in a position to handle approximately a million feet of film a week. This will make the laboratory the largest on the Pacific Coast. Milton E. Hoffman, Studio General Manager, states that it will not be necessary to erect a new building to care for the increasing business but that by re-arranging the interior of the present laboratory the work can be satisfactorily handled.

Some idea of the production capacity of the big plant may be gained from the fact that within a few days the following productions will be actually under way there or will have sets on the stages in readiness for the return of the companies from location: Cecil B. DeMille's production of "The Admirable Crichton;" Wanda Hawley in "Peg O'My Heart;" Major Robert Warwick in "Told in the Hills;" Houdini's big special picture, "The Grim Game;" Bryant Washburn in "It Pays to Advertise;" Wallace Reid in "The Lottery Man," and Lila Lee in "Rose of the River."

Big Advertising Campaign for Jess Willard Picture

A national advertising campaign, which is to include large space in newspapers, thousands of 24-sheet stunts and various other media, will be employed by the Continental Pictures Corporation to introduce Jess Willard, champion heavyweight boxer of the world, to the motion picture fans of the country. Fred L. Wilke, president of the corporation, who has been in New York for a week making arrangements for the distribution and exploitation of "The Challenge of Chance," which is Willard's first picture, said that the entire cost of this campaign would be borne by his company, the producers of the picture.

Two United Features Ready

Sunday, June 8, has been set as the release date of "Playthings of Passion," the latest United Picture Theaters, Inc., feature starring Kitty Gordon. Wallace Worsley directed the picturization of this William Anthony McGuire story.

Florence Reed's next photo drama to follow "The Women Under Oath" and to be presented by United Picture Theaters, Inc., is now completed. The production was made under the supervision of A. J. Bimberg.

Triangle Well Booked

Notwithstanding the recent executive changes in the Triangle combinations with S. A. Lynch stepping out and Percy L. Waters stepping in, the Triangle has his pictures booked up solidly for many weeks to come. Press Publicist Stewart is running out some nifty copy on the Taylor Holmes subjects. Stewart retains his p. a. job with the new officials.

Shell Factory Setting for "The Yellow Eel"

One of the most unusual settings ever given a motion picture is used in the opening scenes of "The Yellow Eel," the new three-part McClure serial of two-reel pictures, on which production has started at Bridgeport. For the first time since the outbreak of the war, the Government gave permission to the McClure staff to film scenes in the interior of a Government munition factory in full operation.

"The Yellow Eel" will be released very shortly.

LAEMMLE TO PRODUCE BIGGEST OF ALL SERIALS IN EUROPE

Eddie Polo to Be Starred in "The Broken Idol," with Scenes Laid in Five Countries—No Expense Will Be Spared in Production

TO SEND a company of players more than half way round the world and for the company to travel more than 10,000 miles in five different countries to produce the greatest serial picture ever contemplated is the project set forth by Carl Laemmle, president of the Universal Film company. Headed by Eddie Polo the entire group of persons who will make the trip will leave Universal City for New York on May 24, and will sail for England, according to the present plans, on June 7.

The tentative title selected for the picture is "The Broken Idol" and the story is the outgrowth of an idea of Joe Brandt, in charge of Universal's serial department. John P. McGowan, known as a successful director of serials, will direct this Polo serial as well as playing the leading heavy role. James Wilkinson will be assistant director and chief film editor. Peggy Aarup will be the leading woman. Hope Loring will go on the trip as continuity writer. Earl W.

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Cincinnati Exhibitors Object to Special Royalty

Motion picture exhibitors of Cincinnati and vicinity are taking measures to combat the recent demand made by an association of composers, publishers and distributors of music for a special royalty on all music played in motion picture houses.

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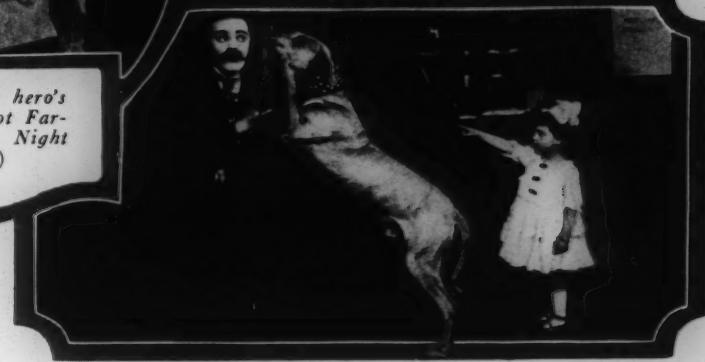
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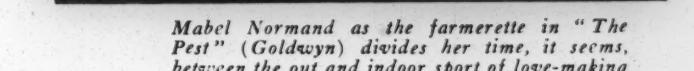
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United Artists to Open Depots in Fifteen Cities

Plans are under way for the establishing of fifteen "distributing depots"—as the "Big Four" branch offices will be called—in the most important film centers of the country. Depots will be located in New York City, Philadelphia, Washington, D. C., Boston, Pittsburgh, Detroit, Chicago, New Orleans, Minneapolis, Kansas City, Denver, San Francisco, Los Angeles, Seattle and Dallas.

The first release will be a Douglas Fairbanks picture, on September next. These pictures will be put out on the basis of straight open booking.

The executive staff selected by Hiram Abrams consists of Ralph O. Proctor, who will be assistant general manager; Kenneth Hodkinson, business manager and assistant to Mr. Abrams; William W. Hines, sales manager; Paul N. Lazarus, advertising and publicity manager.

Theater Changes Hands

The Columbia Amusement Co. have given up their lease of "The Columbia" in Warren, Pa., and the house has been taken over by C. C. Melvin and W. J. Smith of Bradford, Pa., who will present a high class of Universal, Metro, World and Mutual pictures. The house will hereafter be known as "The Woodard."

Warner Back to Legitimate

Although Henry B. Warner is now on the Coast working in feature films for the Jesse Hampton Company it is understood that H. B. will be back on Broadway in a new legitimate show next fall. Whether he will be under John D. Williams' management is another story.



Between scenes in filming "A Yankee Princess" (Vitagraph) Bessie Love donned this suit and went for a swim



A smile that comes only with peace. Pauline Frederick's latest piece is "The Peace of Roaming River" (Goldwyn)



One of the many latest photographs of Geraldine Farrar, whose most recent appearance is in "The Stronger Vow" (Goldwyn)

As a glance will attest Ruth Roland's smile now seen in "The Tiger's Trail" (Pathé Serial) is one of pleasure



Capt. Robt. Warwick dons citizens' clothes for the first time in eighteen months, and starts work in "Secret Service" (Paramount)

IS THAT SO!

Thomas Meighan has been engaged to play the leading male role in "Peg O' My Heart," being produced as a Paramount-Artcraft Special in Hollywood, with William C. De Mille as director, and Wanda Hawley in the title role.

Commodore and Mrs. J. Stuart Blackton have closed the Fifth Avenue apartment they have occupied for the winter and re-opened their thirty-room home in Brooklyn for the summer months.

Doris Kenyon, De Luxe Picture star, whose latest production, "Twilight," has just been released, expects to issue soon a volume devoted exclusively to her own poems.

Marcelle Roussillon, who appears in support of Florence Reed in the United screen feature, "Her Code of Honor," is now on tour with Ethel Barrymore, having answered a hasty call to resume the role in "The Off Chance," which she originated at the Empire Theater, New York City.

Percy Marmont has returned to the screen following an engagement in the leading role of "The Invisible Foe," and is now at work as leading man with Alice Joyce, in her forthcoming production, "Vengeance."

Charles R. Rogers, director of sales of Select Pictures Corporation, has left for a trip of Select Exchanges near New York.

Mahlon Hamilton, leading man for Kitty Gordon in "Adele," and recently seen in leading support to Mary Pickford in "Daddy Long Legs," will again play the leading male role in Kitty Gordon's forthcoming United Picture Theatres Inc., drama "Playthings Of Passion," to be released June 8th.

Clara Fink, secretary to Count G. de Cippico, whom all must meet when endeavoring to gain an audience with the Count, has been like Mitzi in "Head Over Heels" in the throes of work. The Count being abroad, dainty Clara has been successfully handling the important affairs of the Count, and a few weeks ago had occasion to go to Washington on some very important business.

Roger MacKinnon, a popular young Australian actor, is one of the latest additions to the acting forces of the Goldwyn company. He has just arrived at their studio in California to support Madge Kennedy in her newest pictures.

Rollin Sturgeon will direct exclusively for Universal within the ensuing year, according to an announcement from that company.

Roscoe Karns, who has appeared in many recent Christie comedies, has been engaged for a role in a new play to be produced by the Oliver Morosco company in Los Angeles. He will desert pictures for only a short time.

Percy Standing is in Los Angeles visiting his father, Herbert Standing.

American Films Hold Secondary Place in Mexico

John L. Day who has recently returned from Mexico where he has been looking after the interests of Famous Players-Lasky productions and establishing an exchange in the interest of C. M. Clay, who is to distribute Famous Players-Lasky pictures throughout Mexico, brings back the report that American pictures occupy only a secondary place in Mexico.

"The reason for this," says Mr. Day, "is the negligence of the average American film company in checking back stock of film from its various exchanges. This has made the stealing of film from American exchanges very easy for several unscrupulous Mexican and American dealers in stolen films.

Mr. Day stated that the possibilities for future development of the picture business in Mexico are tremendous and that all it needs is systematic organization.

Christie Men all Back at Studio after War Service

Every man who left the Christie studio to enter the service is back on the job. The list of names includes Bobby Vernon, Jay Belasco, Jimmie Harrison, Harry Ham, Roscoe Karns, Al Haynes, Cuthbert Casey, actors; Harry Edwards, Harold Beaudine, Art Munns, assistant directors; Dallas McClish, director; Joe McPherson, auditor; W. J. Locket, electrician; W. B. Little, first class carpenter; Harry Hathaway, props; William Perry, cameraman; Pat Dowling, manager exhibitors' service department; Clarence Bodine, driver.

Lou Sidney's Success

Louis K. Sidney, former manager for Fox's Jamaica Theater, and who was transferred to Fox's Liberty there, and who later joined the Kappeler and Goldman executive forces, has met with great success as the manager of the Pershing and Kings theaters for K. and G. Sidney expects to come to New York soon to look at some of the prospective feature rentals.

Tourneur Here to Arrange Details for Feature Film

Maurice Tourneur left for New York to complete important arrangements for his future pictures. He has finished "Romany Rye," with a splendid cast including Jack Holt and Pauline Stark, Lew Cody, Wallace Beery and Seent Owen. Mr. Tourneur will return to the coast as soon as possible.

Ingraham Directing Stone
Lloyd Ingraham is directing Lewis Stone in his own company, producing the "The Lincoln Highwayman" from the original Paul Dickey play.

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